

FAMILIAR FACES

THE
ART
OF

/// *Art* DRUCKER



BY DAVID DUNCAN
WITH
MORT DRUCKER

Familiar Faces:

The Art Of Mort Drucker

*By
David D. Duncan
with
Mort Drucker*

*Foreword by Charles M. Schulz
Edited by Merylene Schnieder*

Familiar Faces - The Art of Mort Drucker
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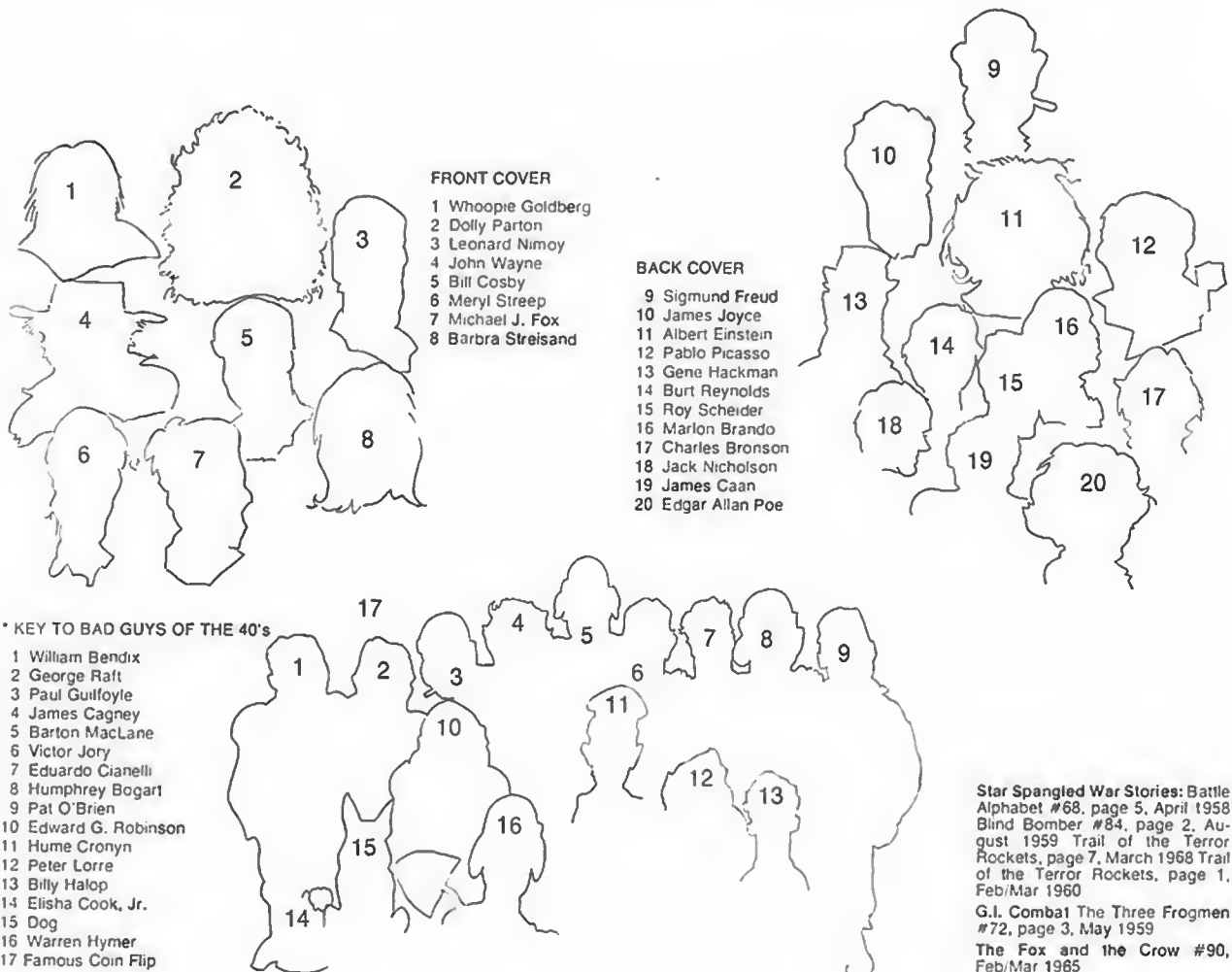
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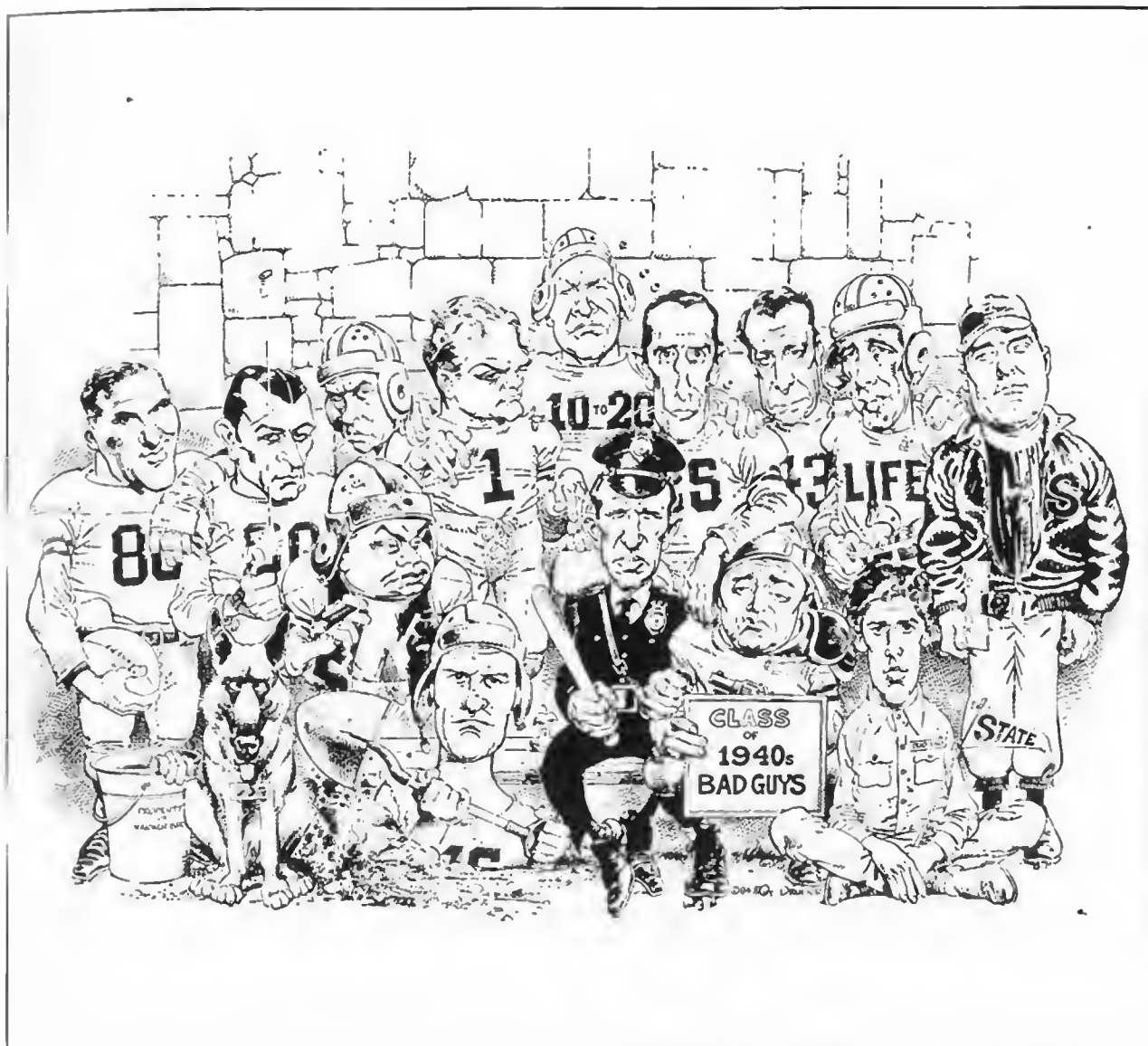


To my wife, Barbara,
for her love and encouragement
and for making my life
beautiful.

A special thank-you to
Paul Burke

People who have big noses, big ears, and fat stomachs don't have to be told that they have big noses, big ears, and fat stomachs. Somehow, Mort Drucker can take the risky medium of caricature and draw these people so that they are funny, instantly recognizable, but never offensive. He can do something that is even more difficult, and that is to caricature a woman with beautiful features. Frankly, I don't know how he does it, and I stand in a long line of admirers. Someone has said that Mort draws wonderful hands. I think he draws wonderful shoes. I think he draws everything the way we would all like to draw. It is a real treat to have this collection of Mort's work. It will serve as a constant inspiration to all of us who make a living filling in the squares to try to do better every day.

Charles M. Schulz



"Bad Guys of the 40's" Designed For Stabur Graphics © 1984 Mort Drucker

Called one of the world's great caricaturists by his fellow artists, Mort Drucker has a unique approach to his subjects:

"Caricature has usually been thought of as negative art. Distortion can be negative, but I look for humor and positive aspects. I try to find the personality of the character. Beyond the face, I attempt to capture the movement and attitude of the body, and in some instances the way that character dresses.

Sometime my assignment will dictate the liberties that I can take with a personality. My approach can range from a realistic, detailed portrayal to simplified, humorous distortion. In doing a caricature, it is possible to arrange the

features and overall shape of the head in two or three totally different ways, and yet capture the personality in each drawing."

It is just this attention to his work that has characterized the long career of humorous illustrator Mort Drucker. His life and artistry have been dedicated to the pursuit of excellence. Throughout his formative comic book work during the late forties and early fifties, in a prolific thirty year association with *Mad* magazine and in various advertising projects and other creative endeavors, Mort has continued to reach and entertain millions of followers worldwide with his easily identifiable and unmistakable style. Certainly, Mort Drucker's flair for caricature has defined the medium itself.



© 1978 Mort Drucker

"Ten Heads"





ALL-AMERICAN MEN OF WAR



THE G.I. FACED THE ENEMY MACHINE GUN WITH ONLY HIS BARE HANDS! HE RAN, CRAWLED, SCRATCHED AND CLAWED HIS WAY THRU A CLOUD OF BULLETS! WHY DID ONE WEAPONLESS MAN CHARGE THE NAZI GUN ALONE?? WHAT DID THE SOLDIER SEEK ATOP...

BAZOOKA HILL!



DC Comics, Inc. © 1958

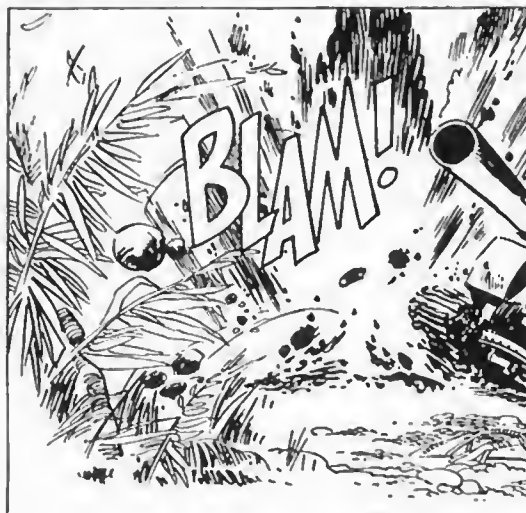
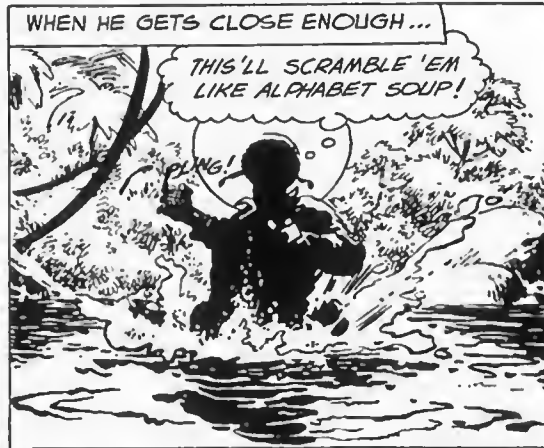
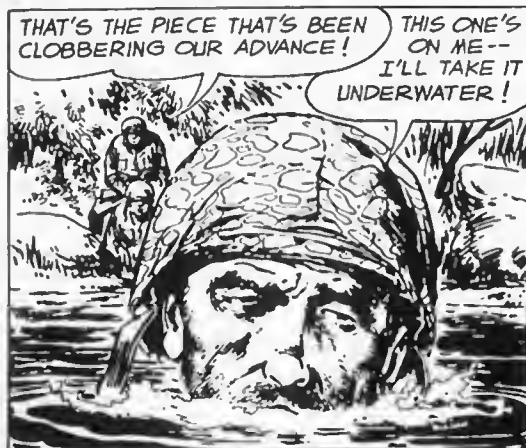
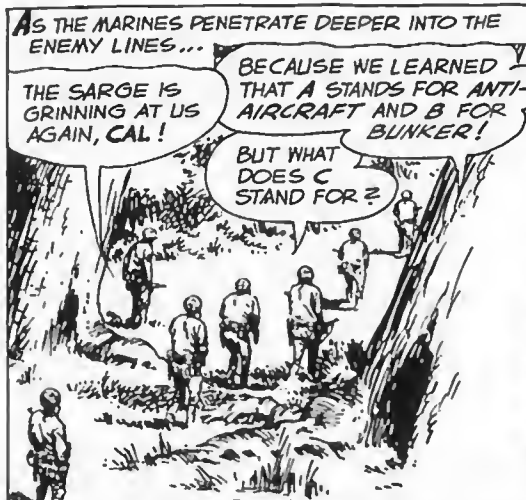
Born in Brooklyn, New York, on March 22, 1929, Mort's main childhood interest was in sports. Although he displayed a talent for drawing at an early age and attended Saturday morning Pratt Institute art classes at the urging of one of his grammar school teachers, Mort preferred sports over artwork. Whenever he did express himself through art, his efforts were appreciated and he was enthusiastically supported by his parents, Edward and Sarah Drucker.

"I was very fortunate growing up. My parents were behind me in anything I wanted to do. Their first concern was my happiness, and I was always encouraged to develop my talents. When I was very young, a teacher advised my mother that I had a talent for drawing and said that I should be encouraged to fulfill my potential.

I remember, at age seven, in grade school, myself and another boy were the only artists



STAR SPANGLED WAR STORIES





G.I. COMBAT



DC Comics, Inc. © 1959

in the class. Our project was to do a Thanksgiving Day mural around the room. The other boy could only draw faces going in one direction so he had to start at one end in order to meet me halfway. I had to begin at the other end and work backwards since I could draw in either direction."

Mort Drucker's artistic ability grew as he matured. When he graduated from high school in 1947, he landed his first job in the cartooning world as an assistant to Bert Whitman, creator of the syndicated newspaper comic strip, *Debby Dean*,

Career Girl. Mort commuted to Whitman's Long Island studio from his home in Brooklyn to work there on the strip. While doing backgrounds and lettering, ruling certain panels and inking others, he was able to see firsthand how a professional syndicated strip artist operated.

After this six month apprenticeship, Mort obtained a staff position in late 1947 with National Periodical Publications, the largest and most successful comic book publisher at that time. National produced comics of every kind, yet their biggest sellers featured costumed heroes such as Superman

and Batman. Mort's initial duties were somewhat menial, but by his second year at National, he found himself correcting artwork for every National comic book.

Since Mort had received no formal art education outside of a short stint at the Parsons School of Design, working at National turned out to be an important training ground for him. By observing and emulating the best elements from the comic book art of that era, he began to form his own personal style. He learned quickly, and soon was contributing finished artwork to many different categories of National comic books, including humor, romance, western, teenage and war titles. As his proficiency as an artist increased, he was given more assignments. He tackled a variety of tasks during the day for five different National editors, and also accepted jobs that he could do at home during the evening.

Part of this hard work was part of Mort Drucker's continuing art education, the majority of it self-taught. When he wasn't laboring through the night doing extra pages to get ahead, he was trying to learn all that he could about human and animal anatomy. He spent a great deal of time drawing hands in various positions with the aid of a mirror. He knew that it would be important to draw hands correctly as artists usually experienced difficulty

THE MOUNTAIN BOYS

By Paul Webb



"Flat tire! Who's goin' to get out and pump it up?"

THE MOUNTAIN BOYS

By Paul Webb



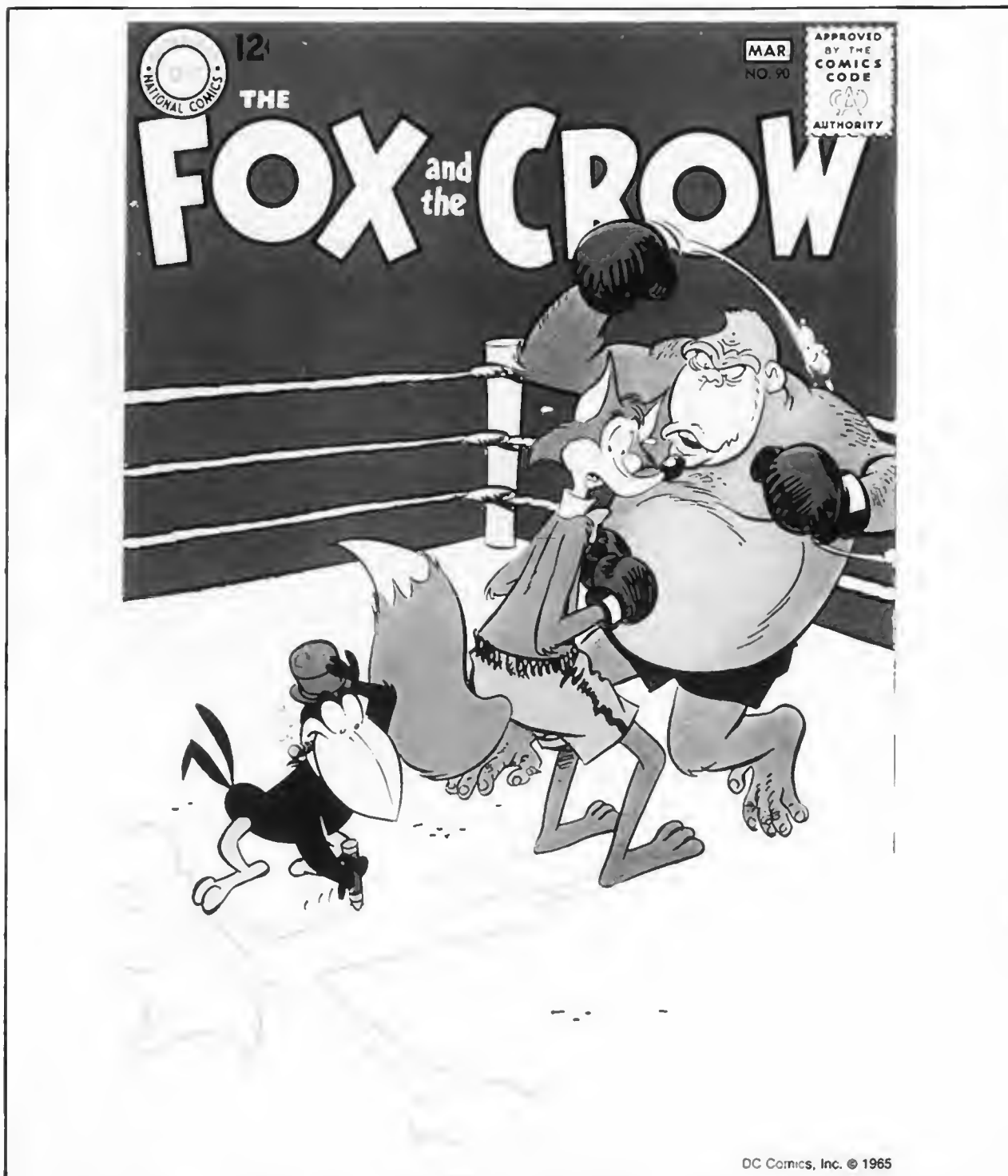
"We can't let him go home like that, Toomer. Last time his wife threw him clean out of the cove!"

with hands, and Mort believed hands were very expressive.

This desire to keep perfecting his craft resulted in new challenges for him. While still working at National, he was approached by a syndicate to ghost *The Mountain Boys*, a feature that appeared regularly in *Esquire* magazine. This was a well-drawn, one-panel strip created by Paul Webb, and Mort assumed the art chores under Webb's name for about two years. Mort also created a humor strip, "Hey, Mac!". Interest ran high in the strip, but it was never sold to a syndicate.

Mort created two other humorous characters with greater success: *Rancho Pancho*, a Mexican boy, and *Little Wa'Hoppin*, a diminutive Indian. The unique quality shared by these strips was that both of them were drawn completely in pantomime. One of Mort's favorite editors at National, Julius Schwartz, enjoyed *Rancho Pancho* and *Little Wa'Hoppin*, and both became monthly continuity comic book features. Superstitions were another area that intrigued him, so he did research on them, their sources and significance. The resulting strip, *Origins of Superstitions*, also became another regular feature with National.

After three years, Mort left his National staff position in 1950, to become a full-time freelance artist. He did a variety of art jobs at that



time, including drawing *The Adventures of Bob Hope* and *Fox and Crow* for his former employer, National. He also did war stories, westerns and teenage comics for National. In addition, he worked on numerous comic books and covers for other publishers, among them, westerns for Dell and

Abbott and Costello for St. John.

One of the other firms Mort Drucker free-lanced for was National's chief competitor, Atlas Comics. The company's young editor, Stan Lee, recognized Mort's potential immediately. (Lee would later catapult Atlas to fame and fortune in the sixties under



The
Adventures
of
12

BOB HOPE

MAY
NO 80

APPROVED
BY THE
COMICS
CODE

AUTHORITY



© Copyright 1965 Mort Drucker (licensee unknown)

the banner of Marvel Comics.) "Drucker was a hell of a nice guy, and an incredibly talented artist," recalled Lee. "He didn't work for Atlas for too long a period of time, and I was sorry he didn't. It was obvious then he was very good. He was almost as good then as he is now." Although Drucker's period at Atlas was brief, he drew stories for *Battle-ground*, *Billy Buckskin Western*, *Marvel Tales*, *Mystic* and *Navy Action*.

Next, he began working on a series of war tales at National. His graphics graced the pages of *All-American Men of War*, *G.I. Combat*, *Our Fighting Forces*, *Star Spangled War Stories* and *Our Army*

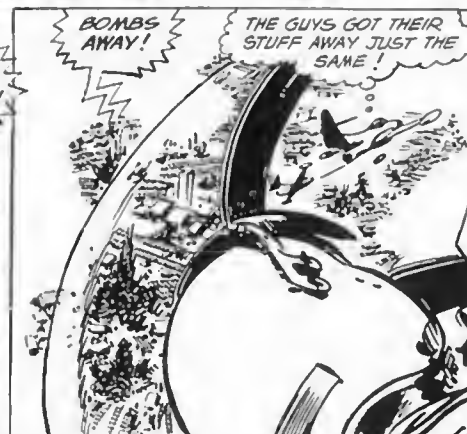
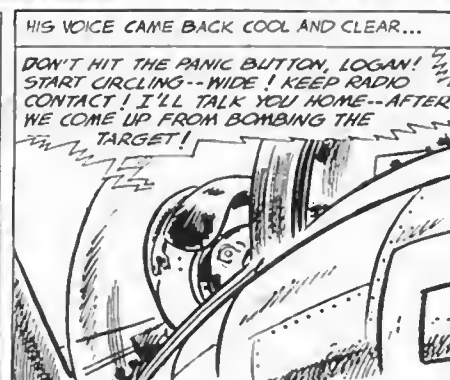
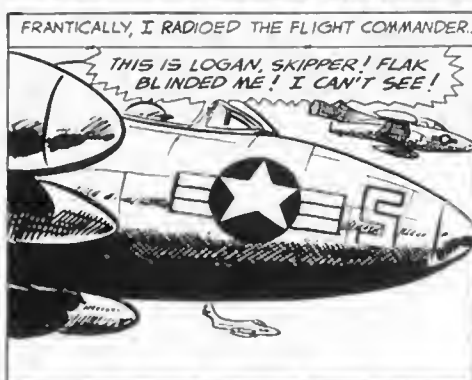
at War, and were well received by his peers and readers alike. Mort knew that he wanted to continue being a freelance artist. He realized that being his own boss had many more advantages than liabilities. Unafraid of challenge and change, he was determined to be a versatile craftsman and not limit himself to specific areas or styles of drawing.

"It has always been my ambition to be versatile and not be dependent on one person or one company. I wanted to spread my abilities among many different areas and not be dependent on one group.

So much of my comic book art was a mar-



STAR SPANGLED WAR STORIES



DC Comics, Inc. © 1959

velous learning experience, that I was able to become versatile. The remarkable aspect of the comics was that as an artist, you could do action — regardless of the genre. It was almost like being a movie director in discovering how to tell a story, how to keep the interest of the reader's eye through close-ups and long shots and dramatic lighting. I learned a lot from using all of those different techniques."

The comics kept Mort busy freelancing during the early fifties, doing work that ranged from cartooning to illustration. He drew hundreds of comic book pages for National, Atlas, Dell, St. John and American publishers. Although pleased with the direction his career was taking, he still felt restrained by the comics medium itself.

A new opportunity arose with the appearance of an advertisement in the *New York Times* on behalf



STAR SPANGLED WAR STORIES



DC Comics, Inc. © 1968

of E.C. Publications and *Mad* magazine. *Mad* was to become a true American pastime of the fifties, much like television in having a deep impact upon its avid followers. The magazine was able to make a successful transition from four color, ten cent comic book to black and white, twenty-five cent magazine. Many artists who were active in the comics field wanted to work for E. C. Publications and its publisher, William M. Gaines. Mort Drucker

was no exception. He prepared a six-panel skit between the Lone Ranger and Tonto specifically for *Mad*, and went to interview for the job. Mort knew the competition was fierce, but was unaware that *Mad* had been interviewing for three weeks and only needed two artists. He arrived at the *Mad* offices on the last day applicants were being seen.

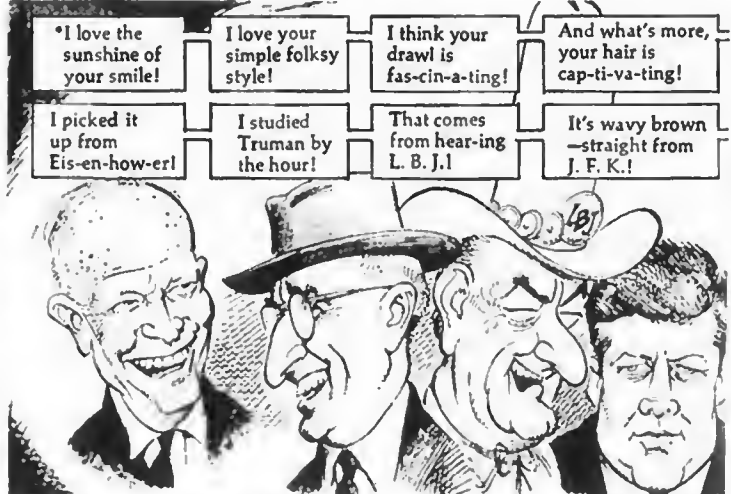
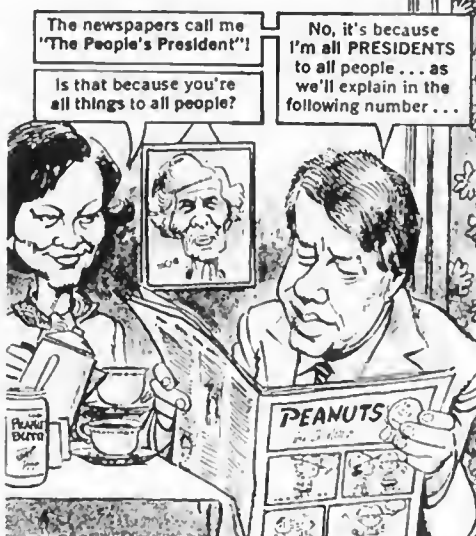
"Nick Meglin was one of the screeners at *Mad*, and I laid out my work for him, and he

BIG TIME OPERETTA DEPT.

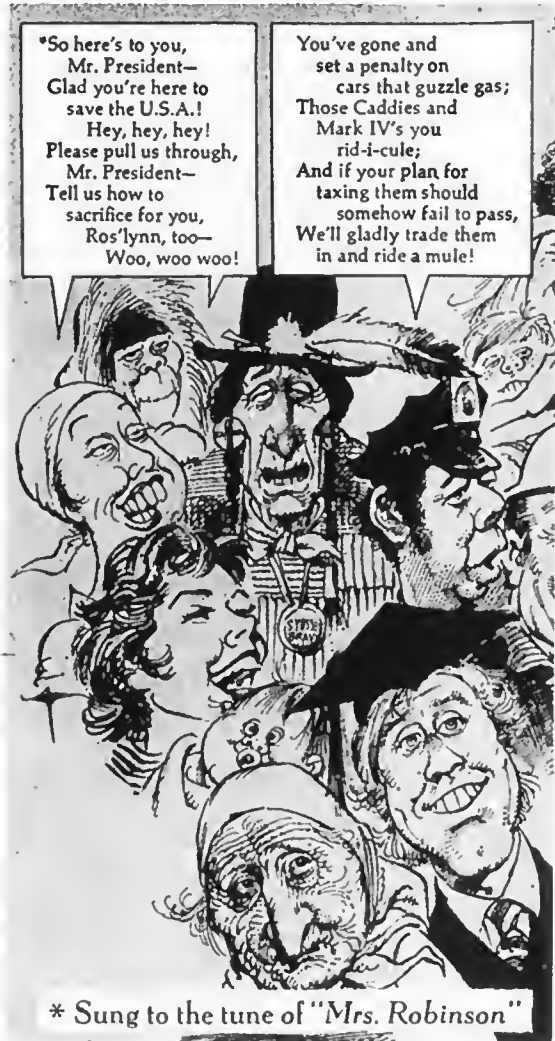
A while back, when Richard Nixon was President, we ran a Musical called "The White House Follies of 1972." Shortly thereafter, Spiro Agnew was dumped, 'Watergate' became a household word, and Mr. Nixon resigned. Small wonder that we've been swamped with letters from Washington begging us not to do a Musical about Jimmy Carter. But MAD prides itself on being non-partisan. So here's

THE WHITE HOUSE FOLLIES OF 1977

ARTIST: MORT DRUCKER WRITER: FRANK JACOBS



* Sung to tune of "You Are The Sunshine Of My Life"





I love the way you tilt your chin!	I love your teeth each time you grin!	I think you have a no-ble bear-ing!	And what's more you're manly, brave and dar-ing!	I love these traits that you've ac-quired!	I love the leaders you've ad-mired!
From F.D.R. I learned the score, dear!	They were in-spired by El-ea-nor, dear!	That's my touch of Lincoln coming through!	That's Tip-pe-canoe ... and maybe Tyler, too!	I've merely learned from his-tor-ee-ee!	I wish I knew which one was ME-EE!



STRIP-WRECKED DEPARTMENT

How about dis?! Dey went an' made a pitchur about nie wid real people! Dat means I'm gonna be even more famous den I wuz before! Yez can loin all about me! An' maybe I'll even loin a ting or two! Like I'rinstance, why I talks like such a moron! An' why MAD calls dere voision of dis picture:

FILE

Isn't it wonderful how Shelly Duvall looks just like Olives Oil in this movie...!?

What's so wonderful?!? She looks like her in REAL LIFE, too!!

Oh, dear!

Maybe you can explain to me why they make a movie with real actors playing the parts of famous cartoon characters, and have them ACT like them, too?! Why don't they just make a full-length CARTOON movie in the first place?

Hamburgers, you know about! Show Biz, you don't!! You see, this is the year that people playing cartoon characters is "IN"!

On... you mean like the unreal characters in "Flash Gordon", "Superman" and "Annie"!

No, I mean the unreal characters like Chevy Chase in "Seems Like Old Times"... Richard Pryor in "Stir Crazy"... and Dolly Parton in "Nine To Five"!



MORT DRUCKER

I HAVE BEEN OWNED
MAKE A MOVIE ABOUT US AND
HOW REAL LIFE IS...

THAT
WILL BE
THANKS!

ARTIST: MORT DRUCKER WRITER: STAN HART

PEYE



Another reason to make a live movie rather than a cartoon is because of the **VIOLENCE!**

Right! In kids' cartoons, you have to be careful, but in kids' movies, you can be as violent and disgusting as you want! And also, in that way, you earn yourself a "PG" rating!

Yeah!! No kid would be caught dead going to a "G"-rated movie nowadays!

The Director tells me to put on these phony arms, squint one eye, jut out me jaw, talk through clenched teeth, and then—act natural!!
Mutter, mutter...

What's he saying? I can't understand his inaudible muttering!

I think he's saying a quiet "GOOD. BYE" to his comedy career!

Why does Robin Williams look so confused?
He can't tell if he's funny or not!

How come??
Because, unlike "Mork & Mindy", in a MOVIE, they don't have a **LAUGH TRACK** to tell him!



THEY'D PROBABLY GET A LOUD MOUTH FLAT CHESTED DIAL ACTRESS TO PLAY ME!

LET'S SEE, WHO COULD PLAY ME? DUSTY ICEE MAY? THE GUNSET?

THE FAMILY THAT PREYS TOGETHER SLAYS TOGETHER DEPT.

Hey, Gang!
Tired of
all the
garbage
they're
showing
on motion
picture
screens
lately?
Well,
here's a
"Family"
film for
a change!
And now,
meet the
"Family":



This is Don Vino Minestrone. Not too long ago, he was just a poor immigrant from Sicily. Now he's a leading racketeer, extortionist and killer. How did Don Vino get where he is today? By putting his faith in The American Way of Life.

Here's Mama Minestrone, a typical lovable Sicilian housewife. It seems like only yesterday at another wedding that Mama herself said, "I do!" Come to think of it, that was the last time she opened her mouth.

This is Don Vino's daughter, Canny, and her bridegroom, Carly. Such a nice couple. Everyone is saying that Don Vino is not really losing a daughter. No, actually, in this kind of Family, he'll probably lose a Son-in-law.

And so, with such a strange family and such weird children,

THE ODD



This is some swell wedding!

It's THE Social event of 1945!

Everybody who is anybody in organized crime is here!

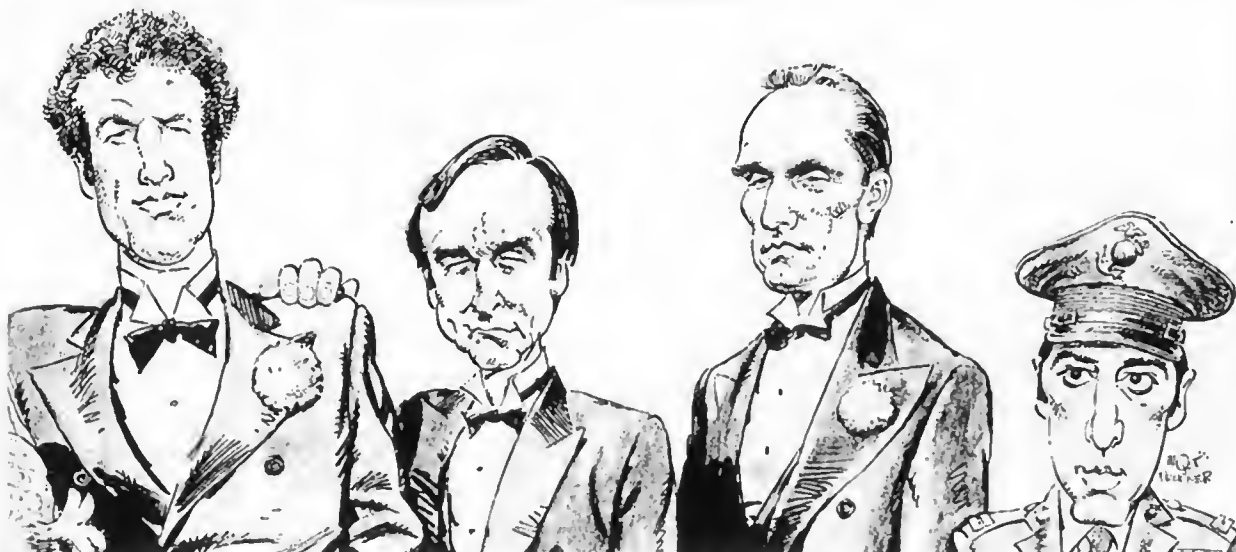
Look! Here comes the Odd Father!

They say he's the biggest Mafia leader in the country!

Hey, you! I'm with the Italian Anti-Defamation League! Don't you know you're not supposed to use the word "MAFIA" in this picture?!

Sorry! Er—they say he's the biggest Italian racketeer and murderer in the country!

That's much better!



This is Sinny Minestrone, the Don's eldest son. He's next in line, and it's only a matter of time before he gets the Family business. That is, of course, unless a rival Family decides to give him the business first.

This is the Don's second son, Freako. He's a sad, gentle soul. He cries at weddings and all kinds of Family crises. But he can also be a barrel of laughs. Just catch him at a funeral some time.

This is Tim Haven, the Don's adopted son. He's shrewd and smart. All his life, he dreamed of being a criminal lawyer. But he only finished half of his education—the "criminal" part.

And this is Micrin, the Don's youngest son. He's a college graduate, a veteran war hero, an honest law-abiding citizen—and a disgrace to the entire Family.

it's easy to see why Don Vino Minestrone is known as...

FATHER

ARTIST: MORT DRUCKER
WRITER: LARRY SIEGEL





KNOCK ON WOODY DEPT.

I'm Woody Allen! I'd like to introduce you to my latest film!
I'm very proud of it—it's new, it's different! Like for
instance, even though it's the 14th consecutive film in which
I've played a total neurotic, this is the first time there are
other neurotics in even worse shape than me, mainly...



HEN HER

(OR: "PLAY ANNIE HALL'S")

I'm Henna, and these are my two sisters,
Hollow and Loose! Welcome to our hip,
contemporary, utterly *Nouveau York*
Thanksgiving dinner! Let's get started!

Okay, I'll
start with
neurosis
and guilt!

Who wants
some angst
and
despair?

Please pass me a double
helping of leaching! And
make sure you lean all
over me when you serve it!

Thank you for the blessings we're about to
receive—the turkey, the stuffing, the
cranberries, and the one-liners about
Franz Kafka, Nazis, and psychoanalysis!



Listen, everyone—
Melissa just said her
very first word! Say
it again, Melissa!

Depression!

Isn't
she
just
darling!

ARTIST: MORT DRUCKER

NA AND SICKOS

MANHATTAN MEMORIES AGAIN, SAM!"



WRITER: DEBBEE OVITZ

"R" MOVIES BETTER THAN EVER? DEPT.

Remember when they used to make movies about nice things, and nice people? Come to think of it, neither can we! Nowadays, there are no more nice things to make movies about! What happens today is, a screen writer and a director get together for a two-man group therapy session, air their sicknesses and hang-ups, and then, instead of dropping it right there, they sell it all to us on film! At three bucks a throw! Like, for example, take our version of this current sickle...

Carnival



ARTIST: MORT DRUCKER



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looked it over. He brought my work into Bill Gaines's office. Nick came out of the office and asked me to come in and meet Bill Gaines and Al Feldstein, who were the publisher and editor of *Mad*. It was during the Yankee-Dodgers World Series, the Subway Series of 1956. Bill Gaines was a Dodgers fan, and he and Al Feldstein were listening to the game on radio. Gaines said, 'If the Dodgers win this game, you're hired.' I've been working for *Mad* ever since."

Fortunately for everyone involved, the Brooklyn Dodgers did indeed win that particular game, (but lost the Series, four games to three). Mort officially became one of *Mad*'s contributing artists. William M. Gaines later said about that fateful day, "We would have hired him anyway, but we thought we'd have a little fun."

Nick Meglin, a long-time staff member and current co-editor of *Mad*, takes pride in having discovered Mort Drucker for *Mad*. It wasn't the Lone Ranger and Tonto sample intended for *Mad* that

Knowledge



WRITER: LARRY SIEGEL



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caught his eye, but one of Mort's *Hopalong Cassidy* strips. What Meglin saw in Drucker's portfolio was his ability to do straight, illustrative drawing, as well as humor; what he didn't recognize at first was Mort's uncanny knack for caricature.

"I'm very proud I spotted Mort's potential," claims Meglin, "but I didn't know I had spotted close to what I call a genius. None of us realized at the time how important Mort would become! His comic book style was mixed with a little bit of his influences, but it wasn't until he started working on

caricature day in and day out that both *Mad* and Mort himself realized what a good caricaturist he was.

We gave him a lot of room, and he ran free with it. That's the evolving quality of Mort Drucker's art. It was him developing independently of us, and us developing independently of Mort. It was symbiotic — we helped each other, and then he became a star by putting more and more Mort Drucker into it, while we became the leader in the field and, to a large extent for putting more and more **Mort** into it!

FIDDLER MADE A GOOF DEPT.

Practically everyone has seen the prize-winning musical about the loveable people in that little village in Old Russia called Anetevka. Well, as far as we're concerned, "Fiddler" made a GOOF! Because a show like that is very sentimental and touching until we think about the *descendents* of those oppressed people who fled Europe so many years ago, and how those descendents have almost destroyed a Dream. Which is why MAD now takes this famous musical about the problems of people who had *nothing*, and updates it with a version about the problems of people who have *everything*—mainly America's Upper Middle Class. Here, then, is our sing-along rendition, re-titled...

Antenna

ARTIST: MORT DRUCKER



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He's become one of the very best this country has ever produced in continuity humor. Mort is number one in a field of one. You just can't get a *Mad* take-off by Mort Drucker anywhere else."

Mort's first *Mad* appearance was a single page story titled "TV Advertising Award" in issue #32 (March-April 1957). Next he started drawing a series featuring popular satirists Bob Elliott and Ray Goulding, and soon he graduated to contemporary movie and television parodies. With

each new assignment, Mort kept adding extensively to the background details in his art. *Mad* readers came to expect the impossible from him, and they were rarely disappointed.

"I always felt that a large part of the success of *Mad* back in the early days was that someone could read this magazine three or four times and still see something new. It was a labor of love for me, and I was learning a lot from it. Of course, I was always a big fan of



on the Roof

WRITER: FRANK JACOBS



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the movies. I admired the actors and actresses of the forties and fifties because they each had a personality. Each one was different, and they were all great. Their look was different, their body language was pronounced, and they were fullfledged actors and actresses. Their uniqueness made them easier to satirize.

I normally find it more difficult to draw very pretty people, women with no distinguishable features and handsome men who are cut out

of the Arrow shirt mold. You need a personal characteristic to latch onto. That means either a high forehead, protruding ears or some other distinctive quality. You try to capture the spirit of a personality as well. There's also a body language inherent, and I think it's important to capture each detail to draw an accurate caricature."

Mort's durable affiliation with *Mad* has proven to be a rewarding one, and the sheer volume of his



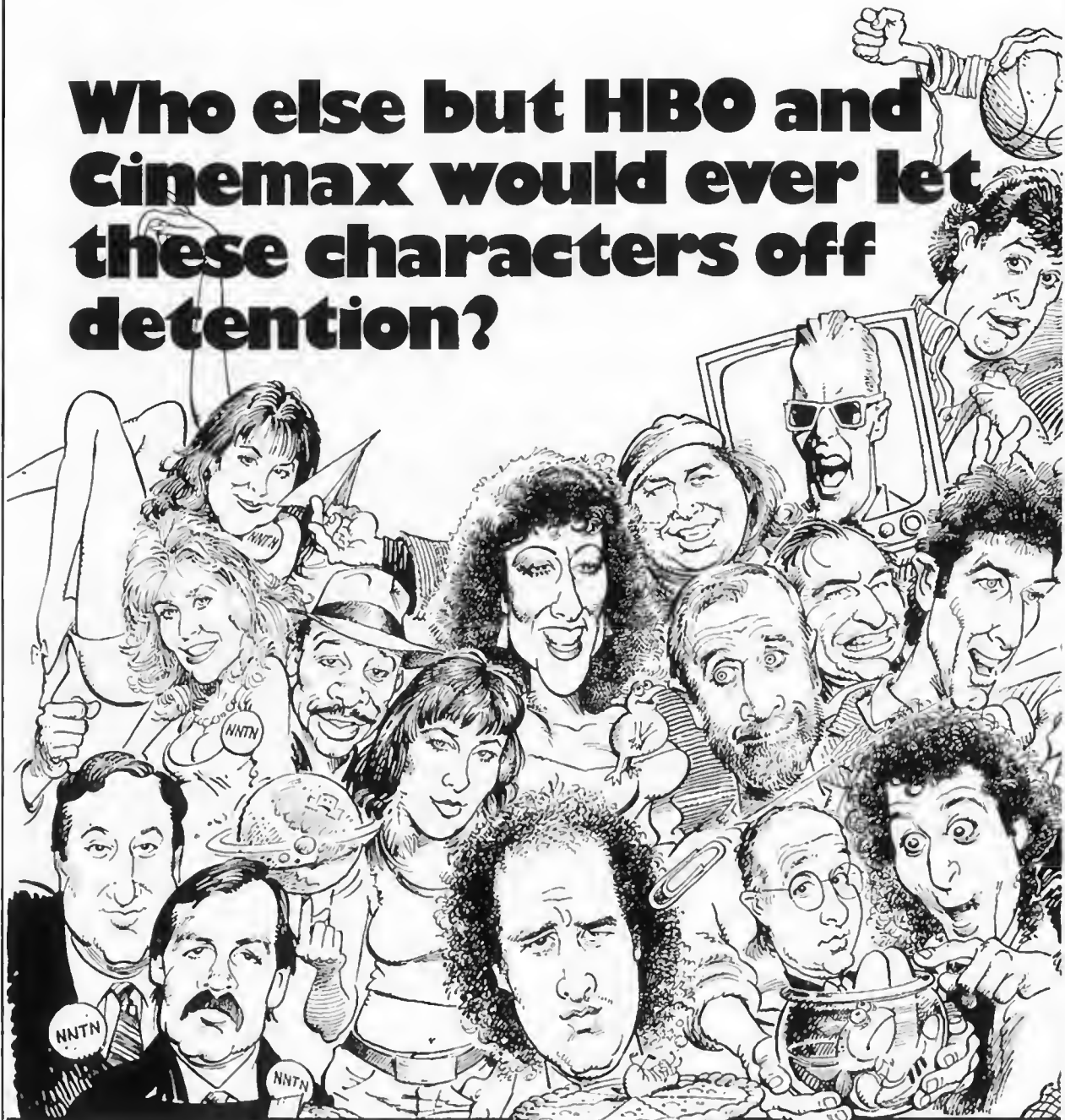
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MORT DRUCKER'S MAD SHOW-STOPPERS



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Who else but HBO and Cinemax would ever let these characters off detention?



1. LUCY WEBB
2. ANNE BLOOM
3. STUART PANKIN
4. DANNY BREEN
5. ANN MAGNUSON
6. ROBERT TOWNSEND
7. ELAYNE BOOSLER

8. STEVEN WRIGHT
9. PAUL SHAFFER
10. GEORGE CARLIN
11. SAM KINSON
12. MAX HEADROOM
13. BOB GOLDTHWAIT
14. HOWIE MANDEL

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Advertisement for HBO, © 1987 Mort Drucker



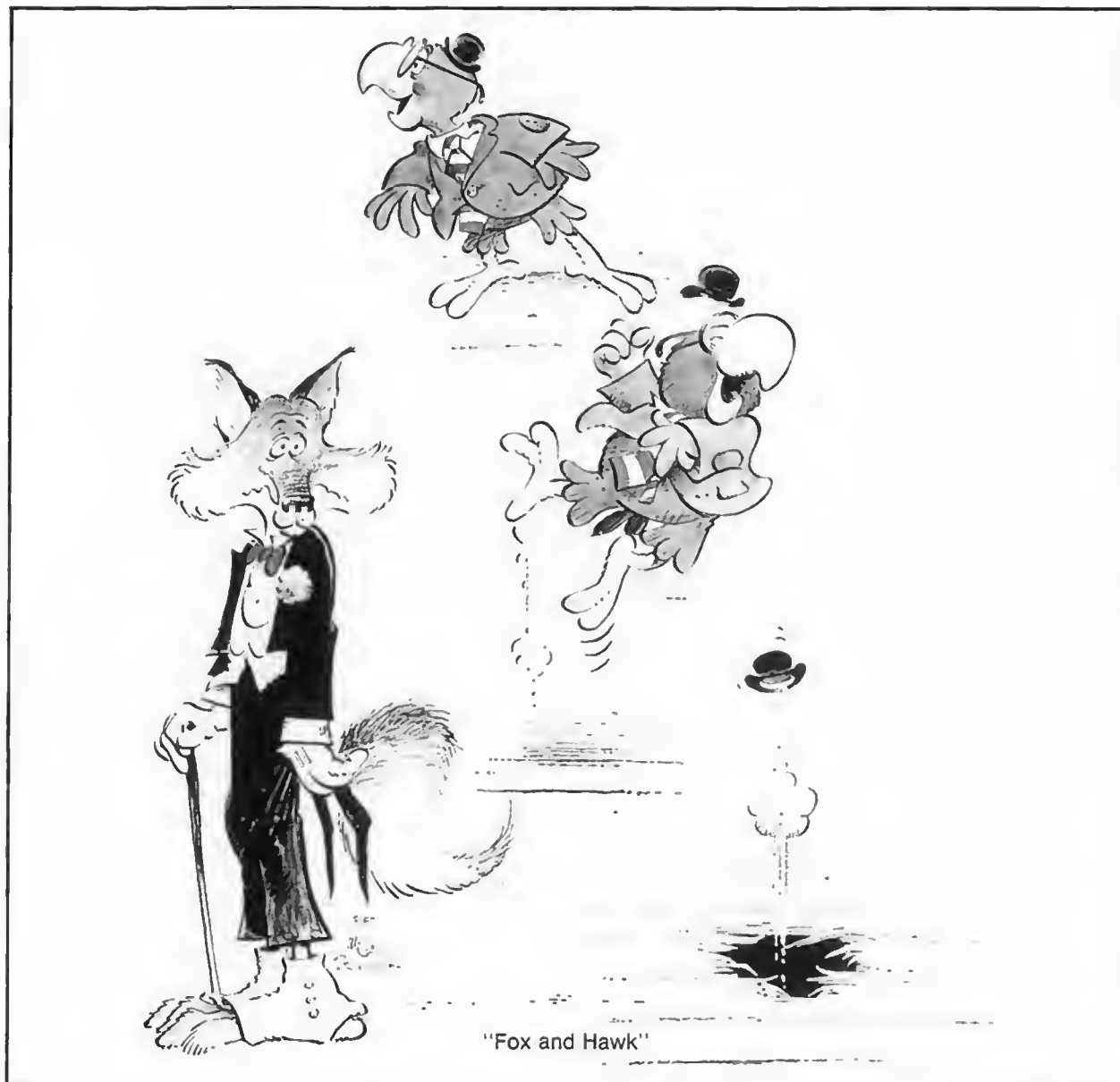
15. MARTIN SHORT
16. PAUL RODRIGUEZ
17. JIM BELUSHI
18. JOHN CANDY
19. ROBERT KLEIN
20. BILLY CRYSTAL
21. GILBERT GOTTFRIED

22. RODNEY DANGERFIELD
23. EMO PHILIPS
24. ROBIN WILLIAMS
25. CHRIS ELLIOTT
26. ERIC BOGOSIAN
27. MARTIN MULL
28. WHOOP! GOLDBERG

HBO
Cinemax

The hippest and hottest spots
 on your television for
 "unsatisfactory conduct."

Advertisement for HBO, © 1987 Mort Drucker



Preliminary design for international Kentucky Fried Chicken advertisement.

work for them has formed a monumental legacy. Over the past three decades, he has tackled best-picture Academy Award winners ("Flawrence of Arabia," "Midnight Wowboy," "Rockhead") and box-office smashes ("Botch Casually and the Sumdunce Kid," "Trauma of '42," "Jaw'd"), as well as many perennial television favorites ("The Rifle, Man!", "DeGenerate Hospital," "Dullus") with equal aplomb. One of his most memorable features was the musical/political spoof, "East Side Story," where Mort's inked figures were superimposed over photographs of the United Nations Building.

Out of the hundreds of finely-crafted satires

drawn for *Mad*, Mort's favorites remain his treatments of the Francis Ford Coppola *Godfather* films, "The Oddfather" and "The Oddfather, Part, Too!"

"The reason I chose both of the 'Oddfather' stories is that I was intrigued by Mario Puzo's book. I was most interested in the segments that took place in the early 1900's. I think I created some of my best art on those two stories."

The *Mad* writers whose scripts Mort brings to life believe that he does his best art on every story. Frank Jacobs, whose specialty is lyrical parodies set to music, always looks forward to having his ef-



"Horror House" Designed for Stabur Graphics © 1986 Mort Drucker

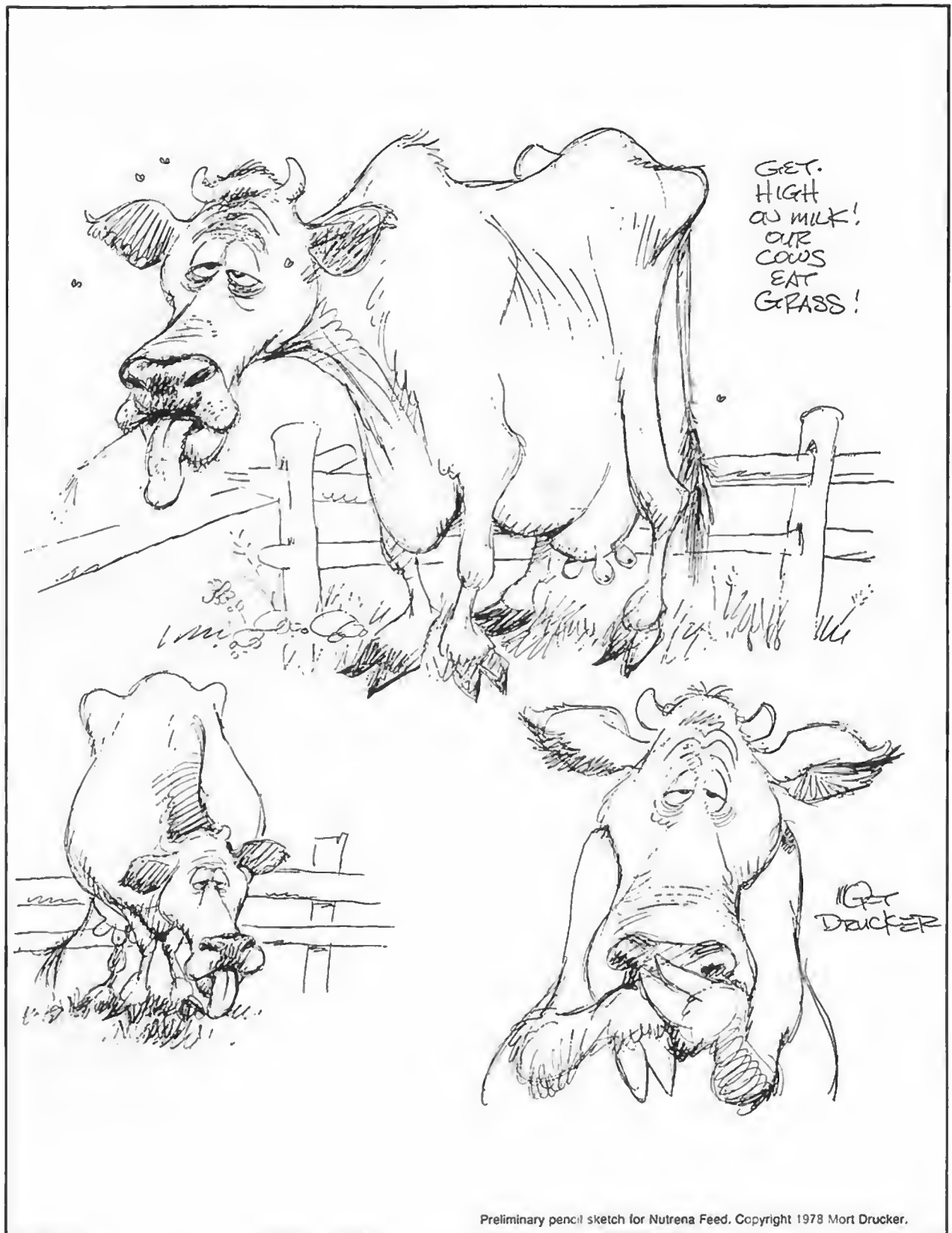
forts illustrated by Drucker. "Mort has only improved my own work through his art," Jacobs attests, "and whatever I do is better when he adds his touch. I've seen Mort keep developing over the years, and he just gets sharper with age."

Another writer/artist, Al Jaffee, creator of the ever-popular *Mad* Fold-In and the feature, "Snappy Answers to Stupid Questions," has also watched Drucker grow as an artist. He finds, "Mort has improved enormously over the past twenty-five years or so. As far as I'm concerned, Mort is now the best in the business. I don't see anyone who can touch him. I'm absolutely flabbergasted every time I see a *Mad* job that Mort has done.

Not only does the guy capture perfectly all the lead, familiar characters, but he throws away char-

acters in the background whose names no one even knows, and they are perfect. He even gets the character of animals that are used in a panel. His eye is extraordinary, and his rendering so perfect. Being in the business and knowing so many artists and their work, I think it's kind of unusual when one guy just absolutely still stuns me consistently. Mort does. His work is just super."

Anybody is likely to turn up in a Mort Drucker *Mad* parody at any time, from an obscure historical figure to the latest media sensation. To have one's likeness captured in the pages of *Mad* magazine by Mort is still one of the highest compliments a personality can receive and several Hollywood agents have requested his original artwork featuring their clients, including Elizabeth Taylor and the late Sir



Preliminary pencil sketch for Nutrena Feed. Copyright 1978 Mort Drucker.

Richard Burton.

Mort's artistry has become synonymous with *Mad*, and no one is more appreciative of this than *Mad*'s publisher and champion, William M. Gaines. According to Gaines, "Mort Drucker is our finest caricaturist, an extremely careful craftsman. I don't know how we could replace him. He's been one of the backbone artists of the magazine since he walked into our offices on Lafayette Street back in 1956. He is one of the sweetest, nicest, gentlest people we have here. He doesn't have an enemy in the world. Mort is simply a brilliant cartoonist, and never bats anything out. His work is never less than excellent."

Gaines credits Mort's input for much of the continued success of *Mad* over the years, yet Mort himself is the first to recognize the role that his own association with *Mad* has played to further his career as a professional caricaturist and cartoonist.

"In my early days, *Mad* was a showcase for my work. *Mad* has been successful for thirty-five years, and influenced the writers of television monologues, nightclub acts and advertising, and so many other areas of entertainment. To sustain a magazine for that long with no outside advertising is a testament to its staying power.



JFK Coloring Book © 1962 Mort Drucker/Paul Laikin

What's also interesting is that *Mad* can communicate our culture through translation. It's been all over the world, England, Germany, Israel and the Scandinavian countries. Each individual country does their own translation, worldwide."

Mort has certainly done his share in interpreting American culture through his artwork. Many of his admirers remember how each Saturday, for nearly three decades, youngsters everywhere in the United States grabbed their nickels, dimes and quarters and marched off to the local movie house to buy a matinee ticket, a bag of popcorn and a little box of chewy candy drops. The popcorn was eaten quickly, but, if properly rationed, the candy would last through the main feature and on into the cartoons or serial.

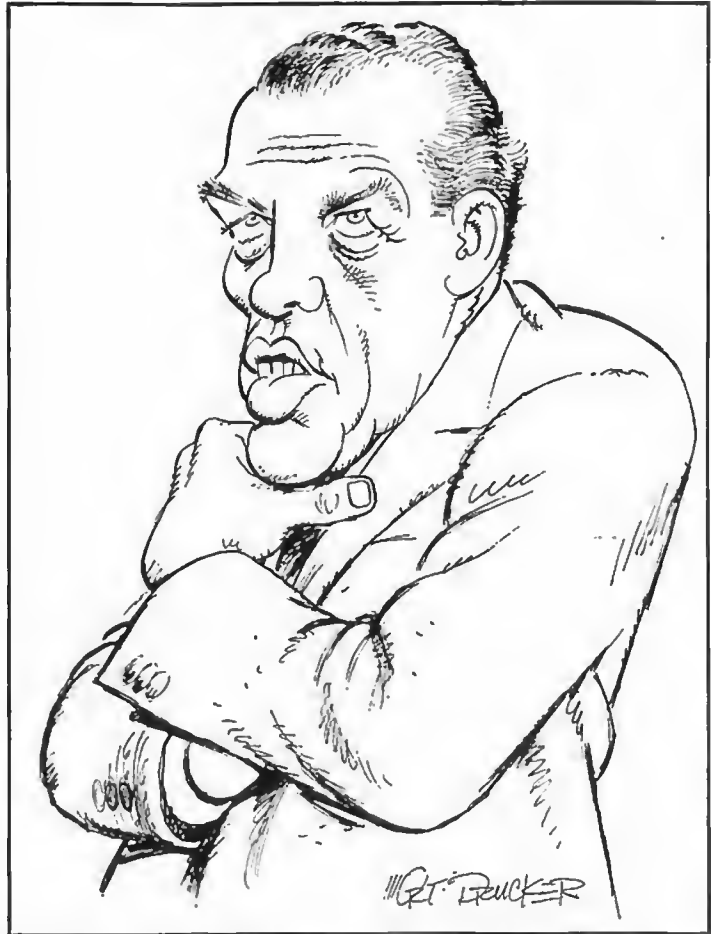
After hearing one friend reminisce about those pleasurable afternoons, Mort carefully placed a small container of "Black Crows" in a film parody that he drew for *Mad* magazine. His friend got a kick out of it and so did the candy manufacturer, Mason Mints. In fact, the Mason Mints Company sent him a case of "Black Crows" candy in appreciation. After this incident, Mort started



Illustration for "Oculus Magazine," © 1985 Mort Drucker



"Henny Youngman" - T.V. animation for Utica Beer © 1971 Mort Drucker.



"Ed Sullivan" - Heart Fund advertisement ©1974 Mort Drucker.

drawing a Mercedes-Benz in the background of some of his work, but nothing ever came of it! However, he still enjoyed the beneficial atmosphere at *Mad*.

"Above all, *Mad* allowed me the artistic freedom to develop and grow. Al Feldstein gave me that opportunity first, and I'm still experiencing that freedom and encouragement under Nick Meglin and John Ficcare, who have since taken over the editorial department. I love what I do for *Mad*, as it gives me an opportunity to think and do sight situations panel by panel. That's why, thirty years later I still enjoy working for *Mad*."

New horizons came into view for Mort in the early sixties. His aptitude for caricature was now recognized and appreciated widely, and he experienced his first big outside success in terms of sales and popularity with the publication of *The JFK Coloring Book*. *Mad* writer, Paul Laikin approached Mort with the idea for the book project in 1961, while the Kennedys were in office, and he agreed to provide the illustrations to corre-

spond with Laikin's copy lines. Laikin and Drucker presented their completed package to a dozen different publishers with no luck until a small printing firm called Kanrom accepted it and produced 24,000 copies of *The JFK Coloring Book*. The relatively small print run represented Kanrom's break-even point.

"*The JFK Coloring Book* became a huge success. It sold for two dollars a copy, mainly to adults. Bookstores everywhere had copies of *The JFK Coloring Book* opened to different pages in their display windows. It was unbelievable as it had been so difficult to get a publisher interested in the book originally. It was such a thrill to walk down the street and see what we had created being openly promoted."

The JFK Coloring Book made the headlines of every newspaper, including a full page story in *Time* magazine. It was on the *New York Times* best-seller list for nineteen weeks in the Top Ten, and ultimately rose to the number two spot. Overwhelmingly popular in both the United States and Europe, *The JFK Coloring Book* sold



Advertisement for Combined Insurance Co. of America. Copyright 1976 Mort Drucker.

two million copies worldwide.

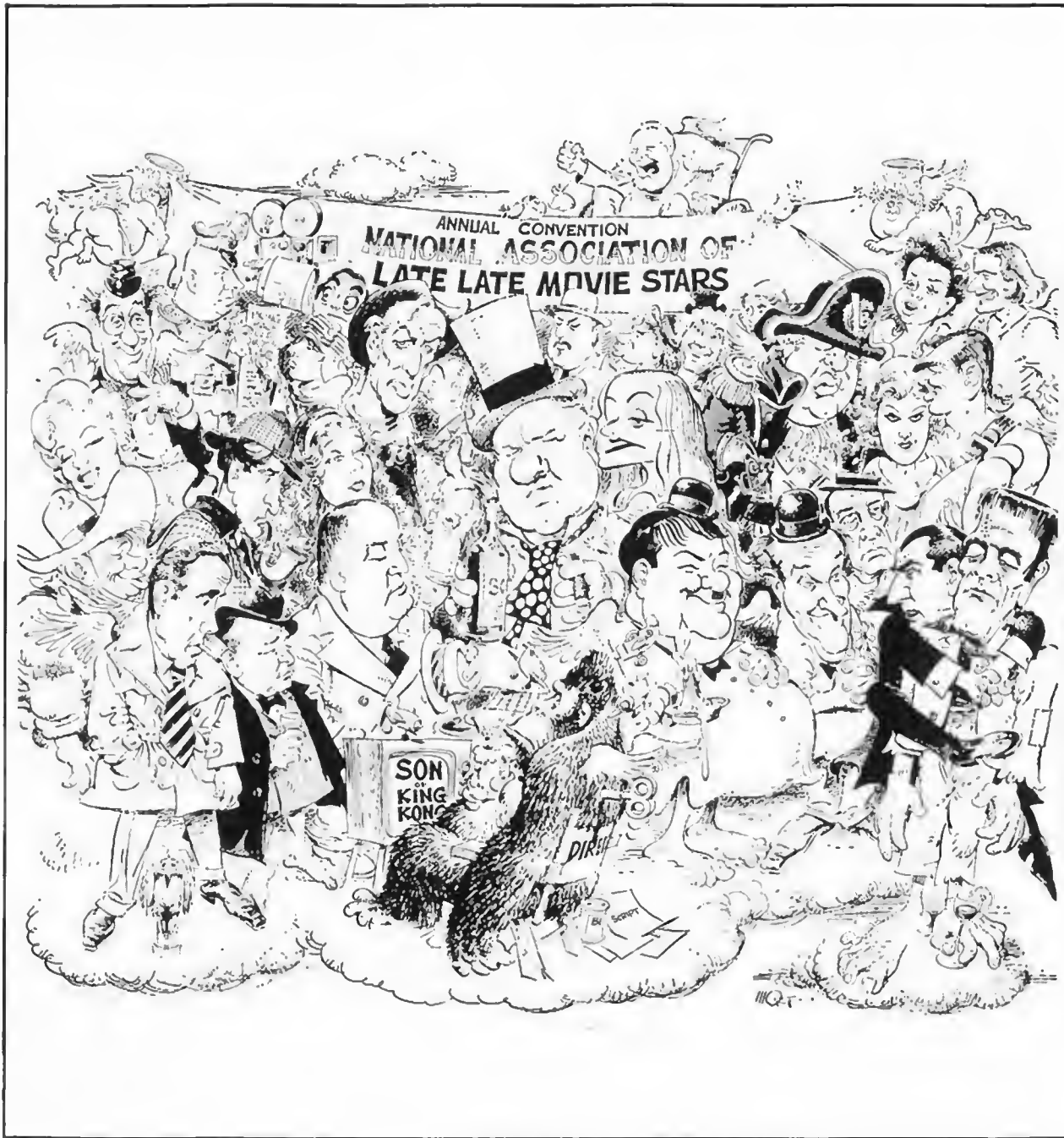
In the mid-sixties, after the success of *The JFK Coloring Book*, Mort began another new venture. He entered the field of advertising. He found that working in advertising was somewhat different than doing comic illustration. In the beginning, much of his advertising art was caricature and crowd scenes, but he soon was doing everything imaginable, eventually doing artwork for every major advertising agency in the United States. An advertising project executed

by Mort Drucker was certain to include a variety of entertainment, political or historical figures.

"I keep an extensive file of personality photographs, because very often I need extra photos of those same people later on for another assignment. If I didn't build up a file for myself, I'd be at a terrible disadvantage. When I have to do a caricature, I have to really know what the person looks like, front and sideways. You can look at someone from the front, and you will never draw



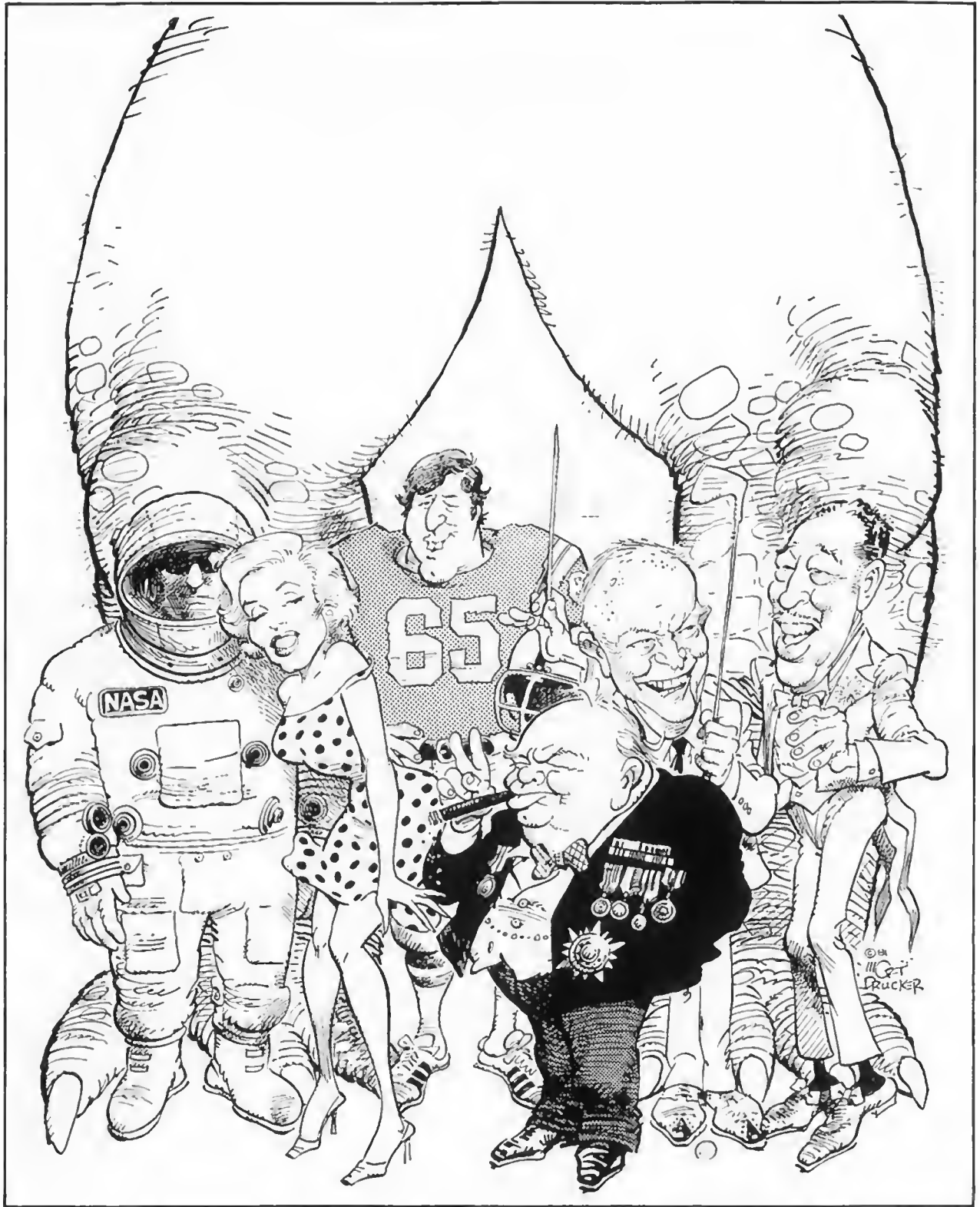
Advertisement for Combined Insurance Co. of America. Copyright 1976 Mort Drucker.



Advertisement for Combined Insurance Co. of America. Copyright 1976 Mort Drucker.



T.V. for the Heart Fund © 1974 Mort Drucker.



©1981 Mort Drucker - Burger King Advertisement

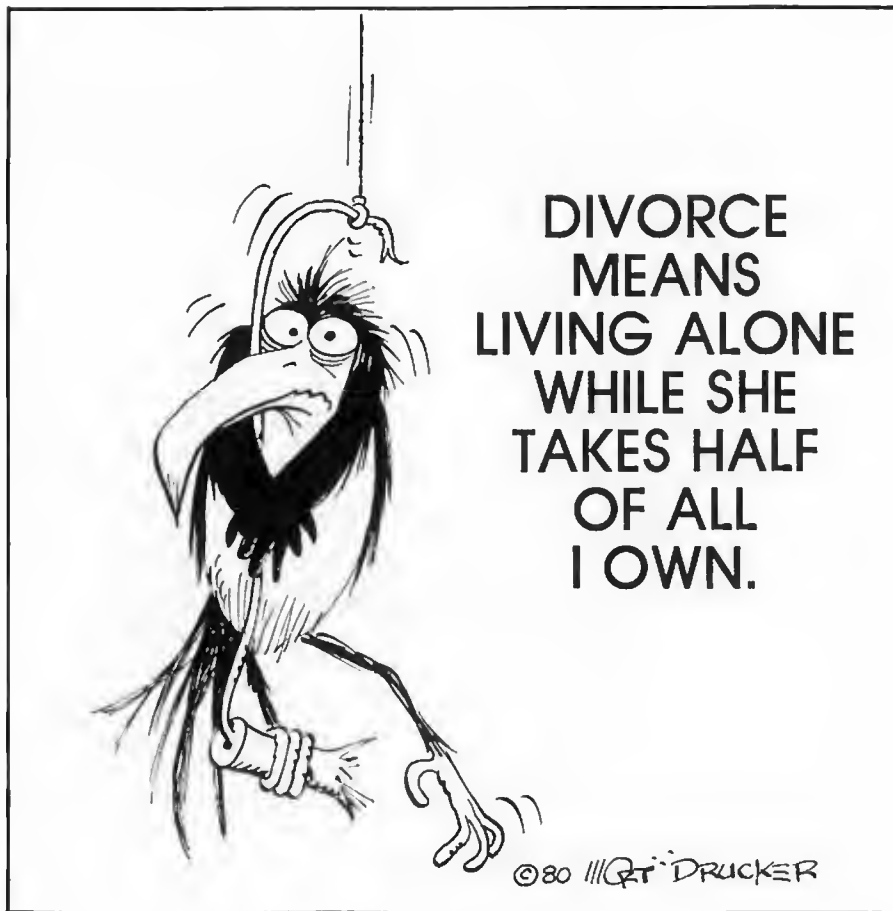


"Santa's Workshop" © 1987 Mort Drucker.

them accurately in profile based on what you see. If you have the side view, in addition to the front, then you can caricature the person correctly."

Mort says that each advertising assignment is different, requiring its own unique approach, techniques and execution. He enjoys the challenge of fulfilling every commission on an individual basis, as the subject matter changes with the job, which makes it more exciting. Another facet of working in advertising is in trying to please both himself and the client.

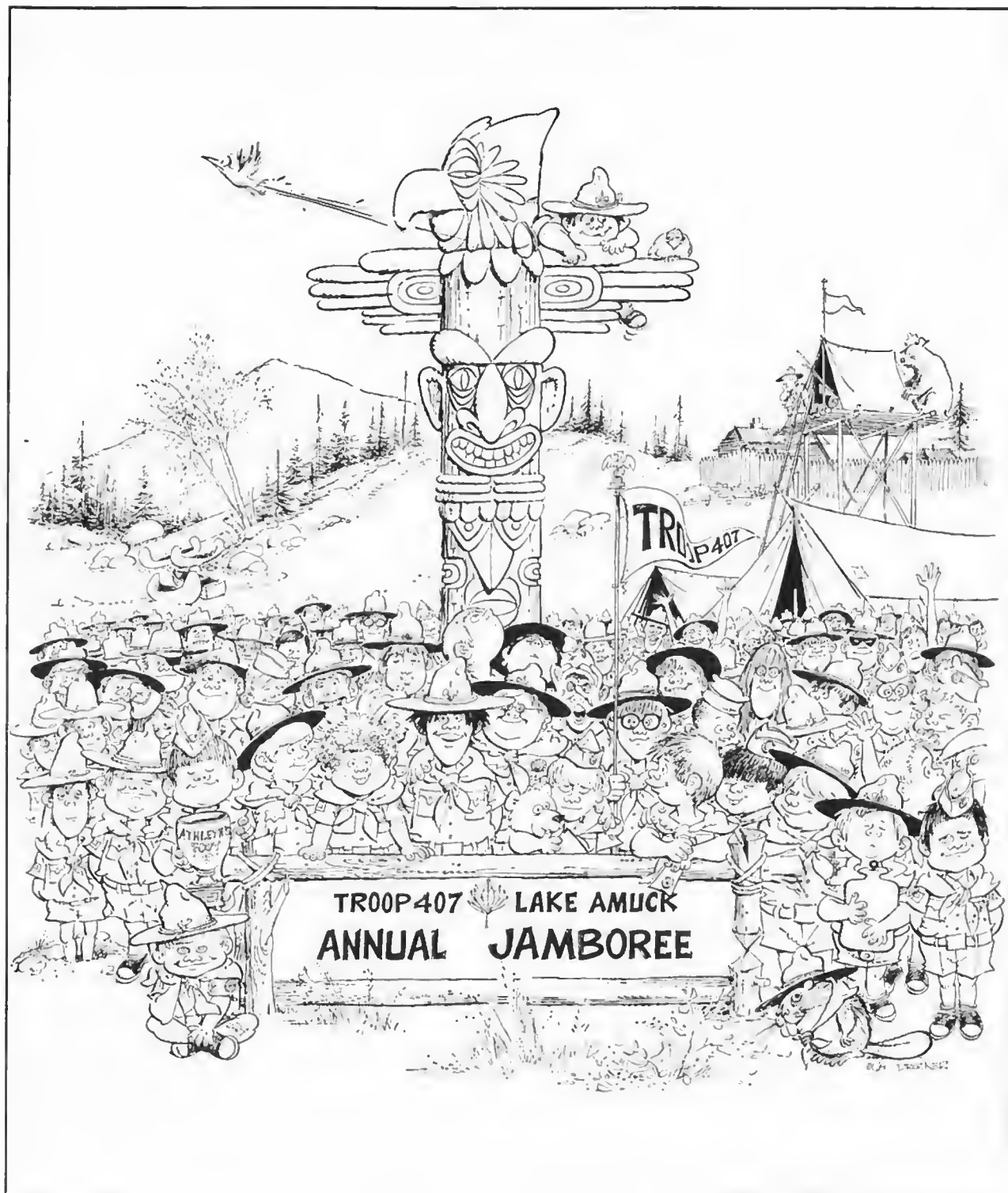
Since 1978, Daniele Deverin has been Mort Drucker's East Coast agent, and during that time, his artwork has surfaced on everything from billboards to books and magazines, from television to animation to movies. He has also designed a variety of merchandise. Additional advertising assignments have included posters, album covers, cassettes, commercials and corporation promotions. His work is original and creative, and not necessarily caricatures; a large part of his commercial work is in other formats. He loves to do sports' assignments, and drawing



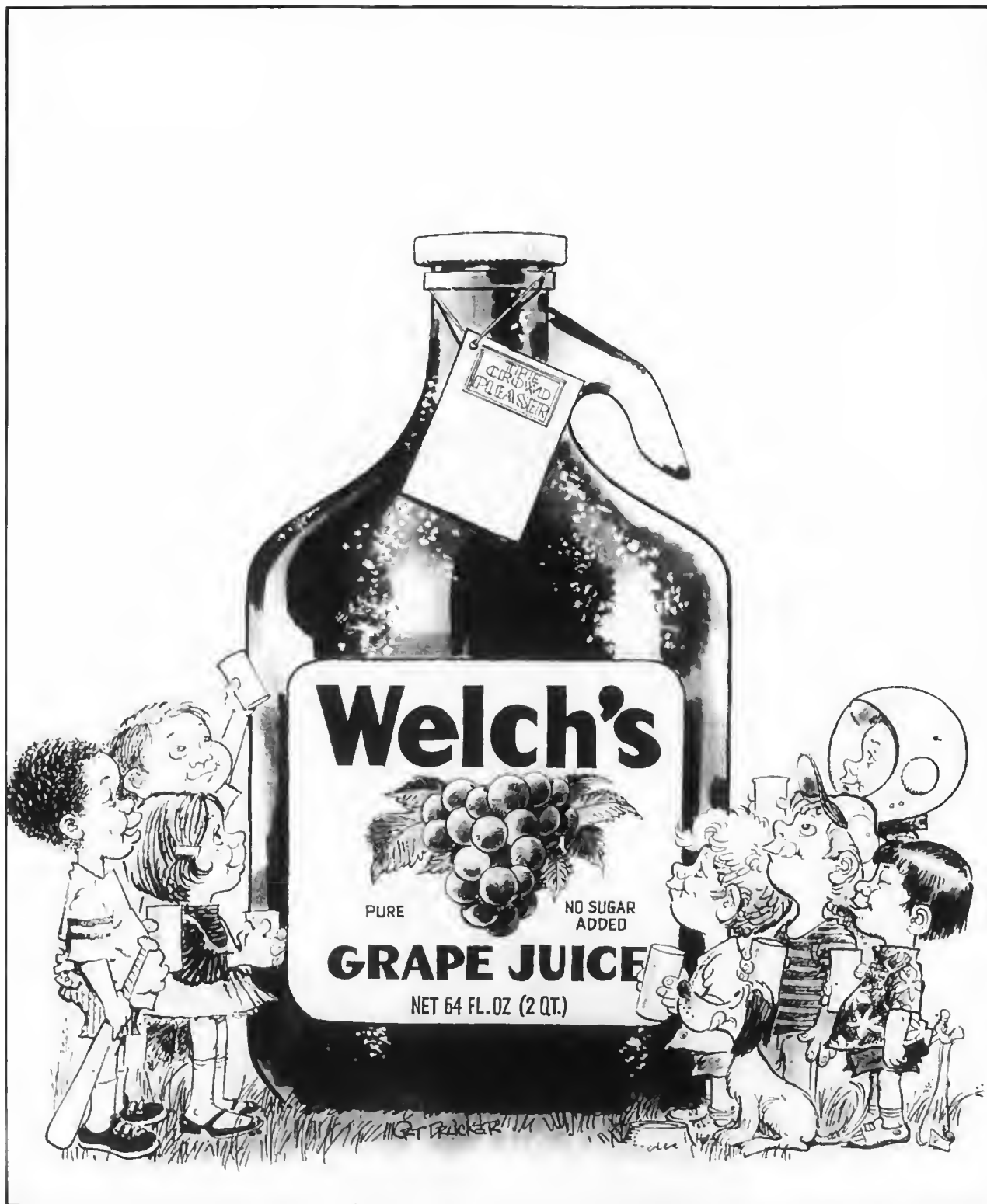


Coffee Mug Designs © 1982 Mort Drucker





Troop 407 Annual Jamboree © 1978 Mort Drucker



Welch's advertisement © 1970 Mort Drucker.



T-shirt Design © 1979 Mort Drucker



"US Magazine Cover". Whoopi Goldberg, Woody Allen, Cher, Meryl Streep, William Hurt, Jack Nicholson & Steven Spielberg. Copyright 1986 Mort Drucker

75 CENTS

AUGUST 25, 1975

TIME

**MID-EAST
IS PEACE
AT HAND?**



TIME Magazine Cover: Henry Kissinger, 8.25.1975 - Reprinted by permission of TIME

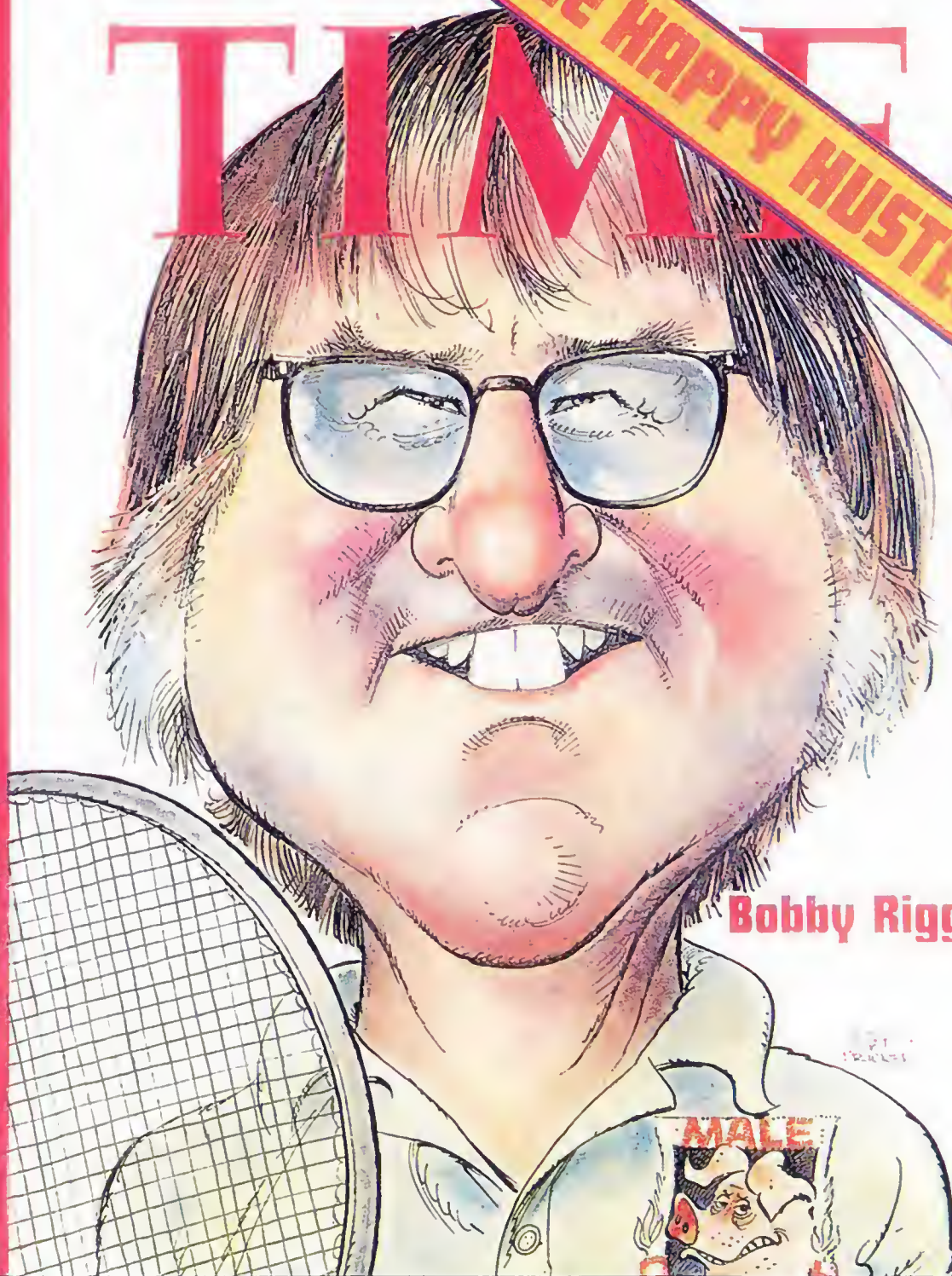
FIFTY CENTS

SEPTEMBER 10, 1973

®

TIME

THE HAPPY HUSTLER



Bobby Riggs

"TIME Magazine Cover", Bobby Riggs, 9/10/1973 - Reprinted by permission of TIME





International TIME Cover NYC Strike of Sanitation, Police and Firemen. Copyright 1971 Mort Drucker



Cover for "Hot Coco Magazine" Bill Cosby, Alan Alda, Dick Cavett & William Shatner Copyright 1984 Mort Drucker



"Business Week Cover", Mr. Geneen (President of IT&T) Copyright 1970 Mort Drucker

L.A. LAW

NIGHTMARES ON ELM STREET

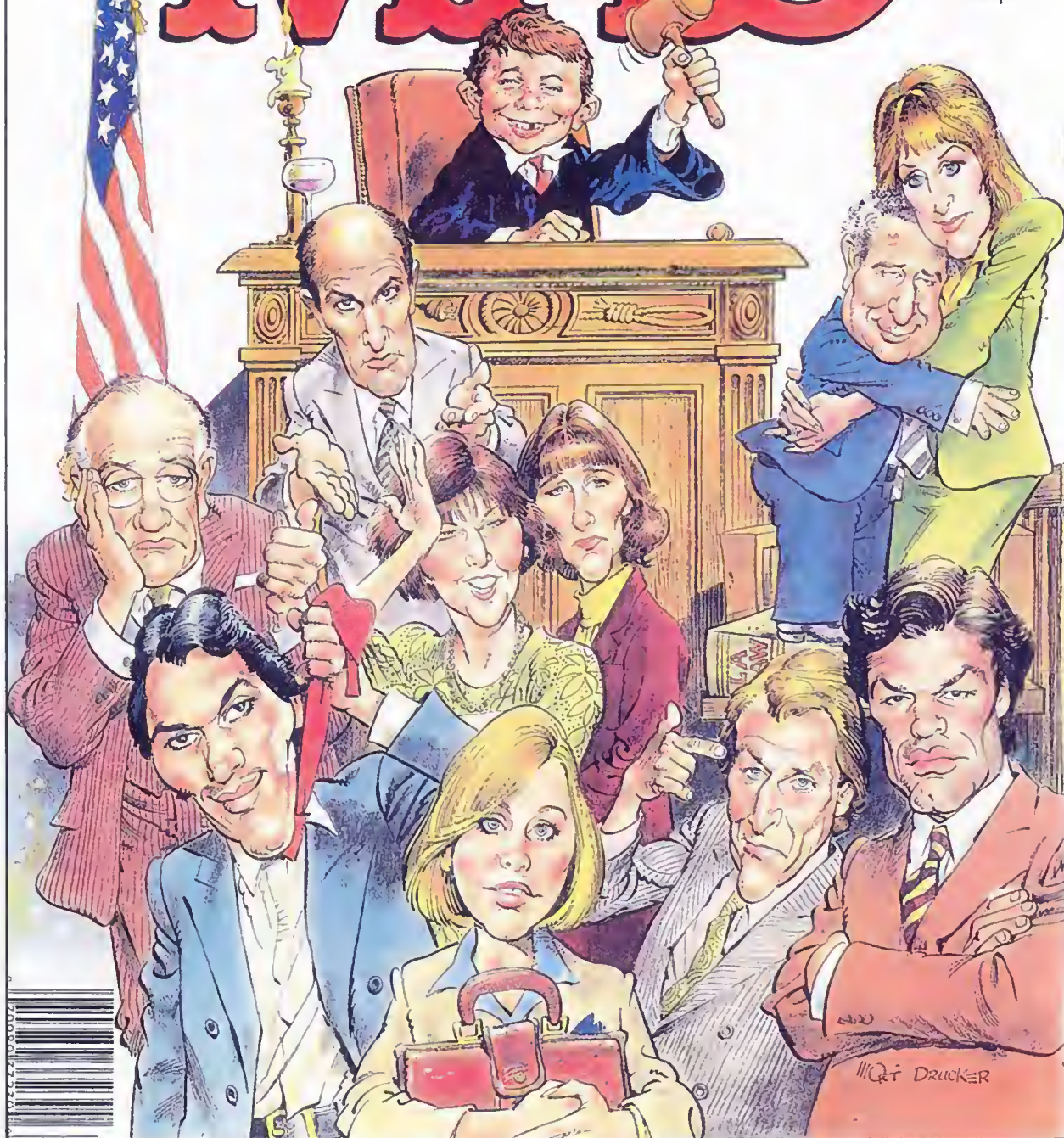
LETHAL WEAPON



MAD

IND

No. 274
October 1987
Our Price:
\$1.35
Cheap!



MARK DRUCKER

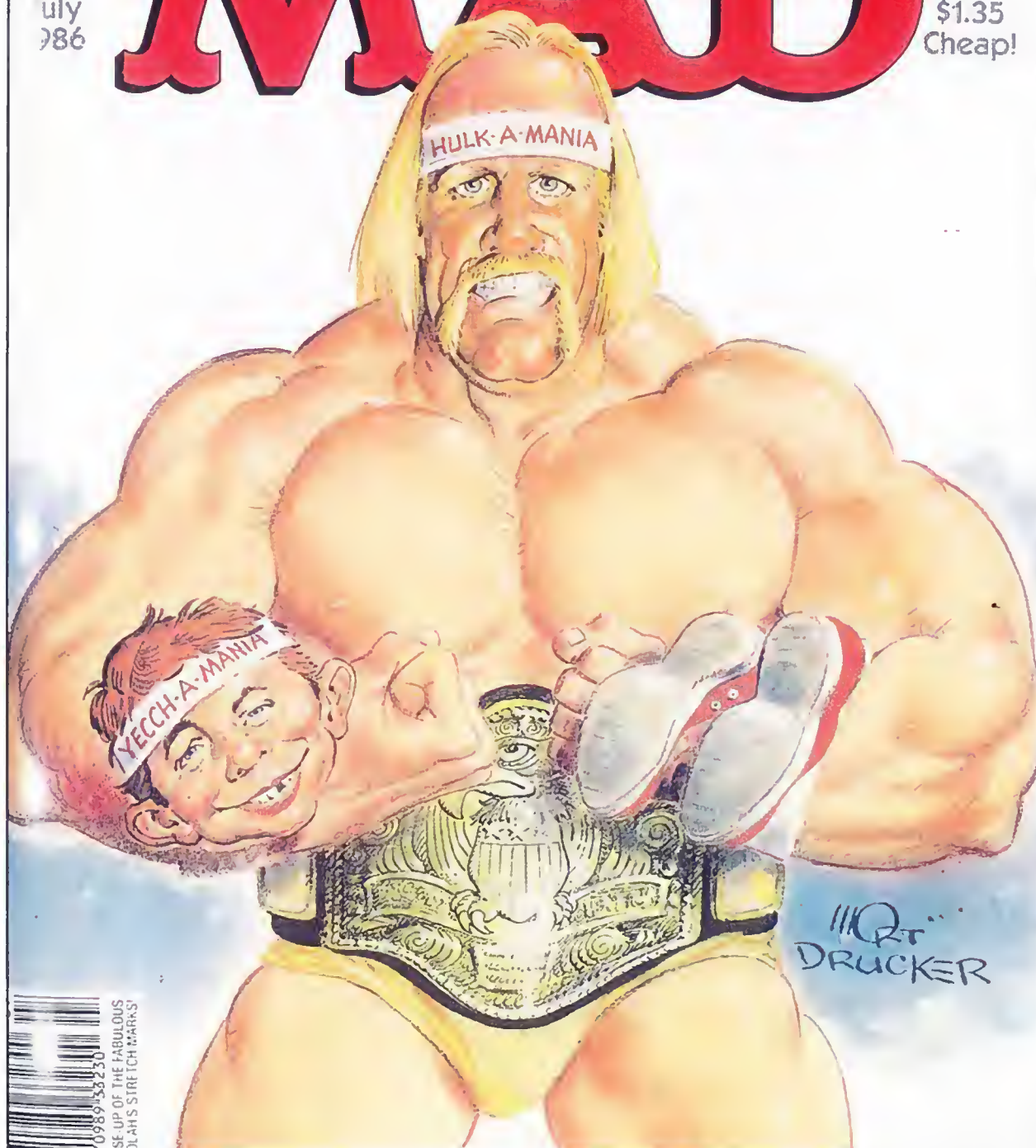
Copyright 1987 - E.C. Publications, Inc.

WRESTLING • RAMBO • ROCKY • MOONLIGHTING

No.
264
July
1986

MAD

Our
Price
\$1.35
Cheap!

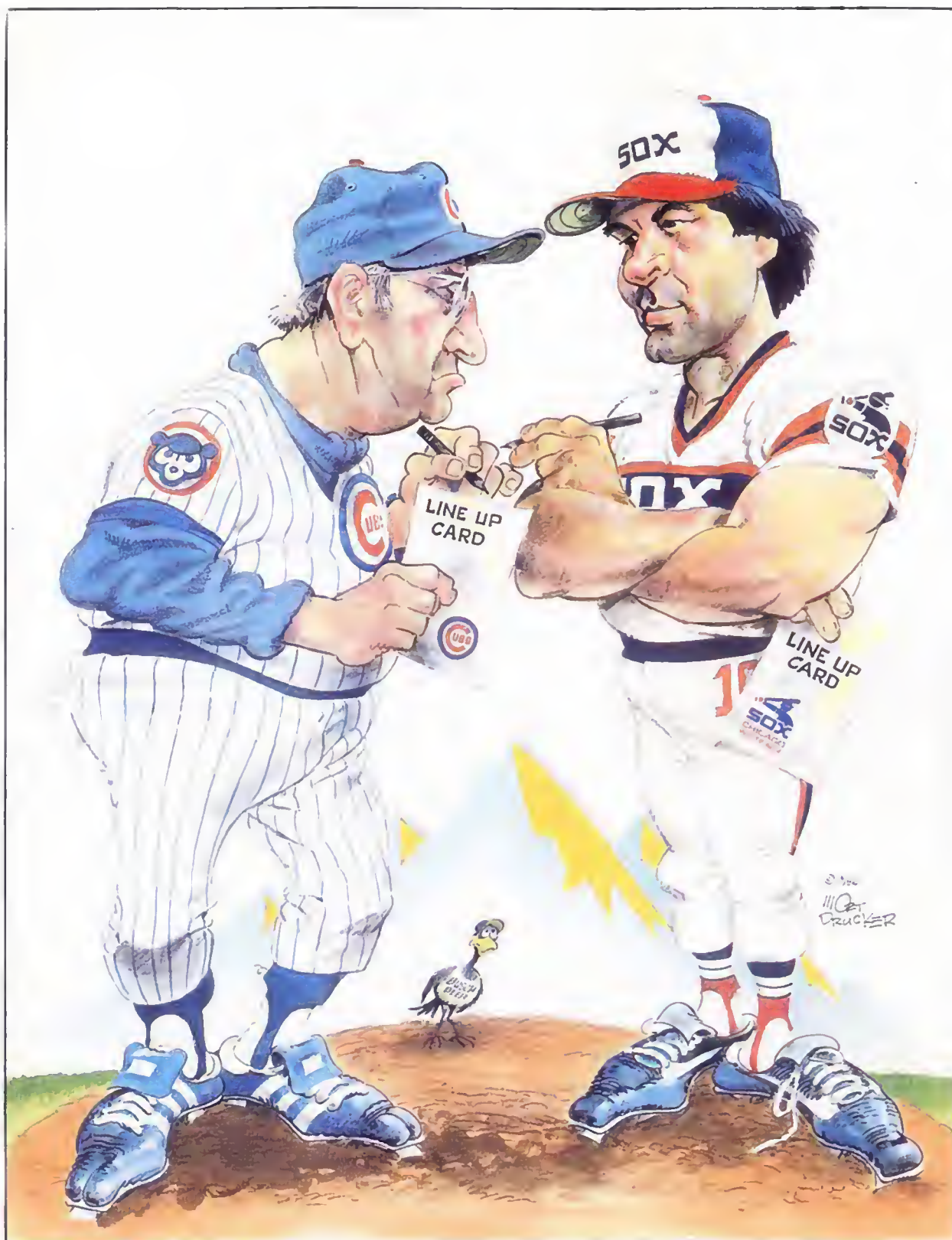




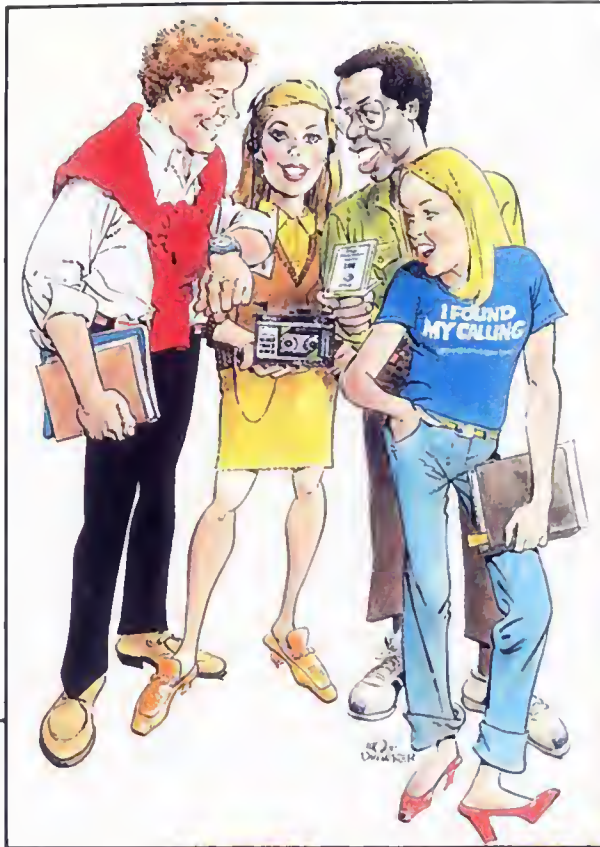
"The Slugger", T-Shirt transfer, © 1979 Mort Drucker



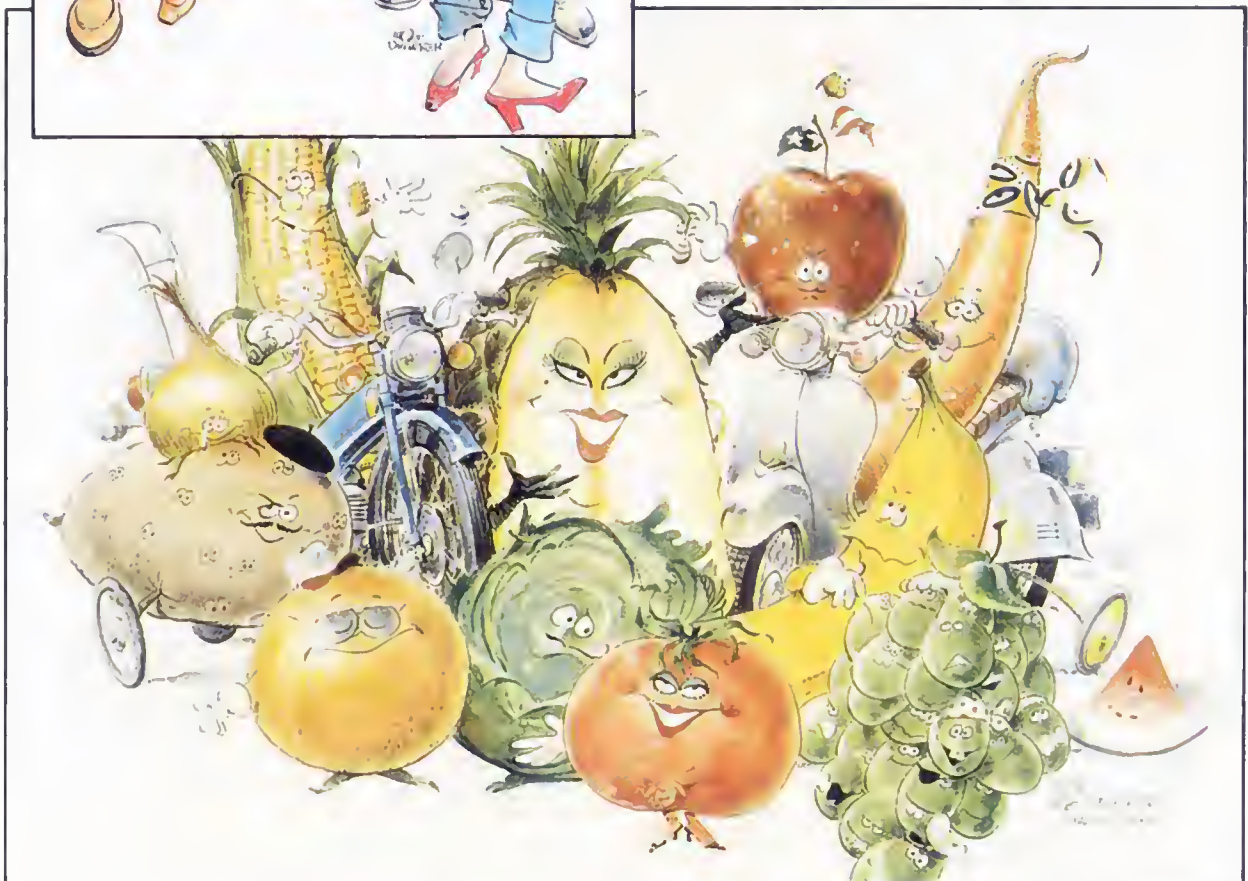
"College Football", 1 of a series of 6 advertisements for State Farm Insurance Copyright 1983 Mort Drucker



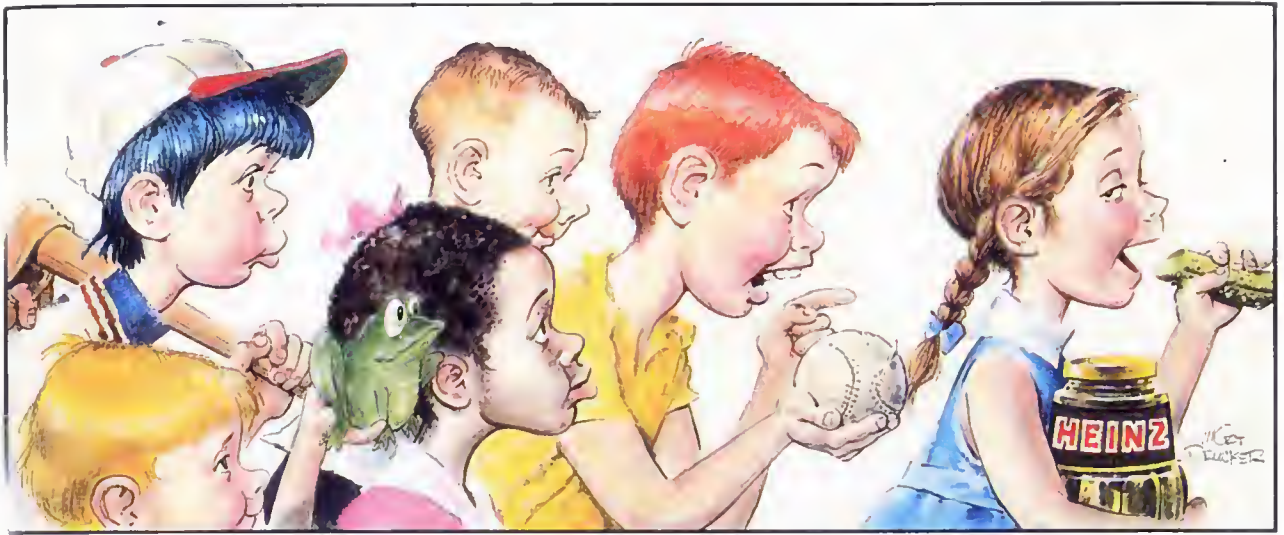
*Busch Crosstown Classical Promotion Tony LaRousa & Jim Frey Copyright 1966 Mort Drucker



AT&T Sony advertisement © 1986 Mort Drucker



'Health's Angels', product designs Copyright 1980 Mort Drucker & Mitchell Erick



"Heinz Pickles" billboard advertisement © 1971 Mort Drucker.

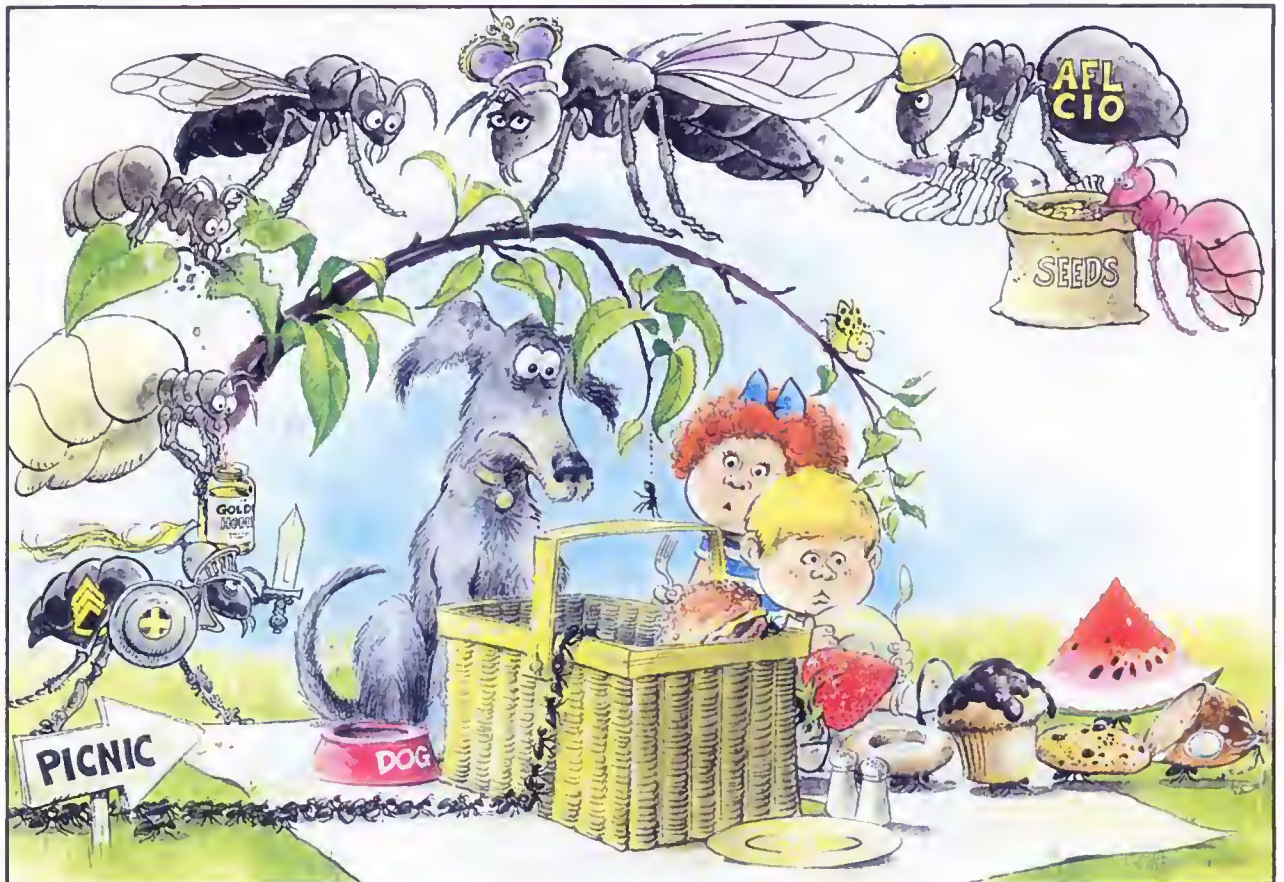
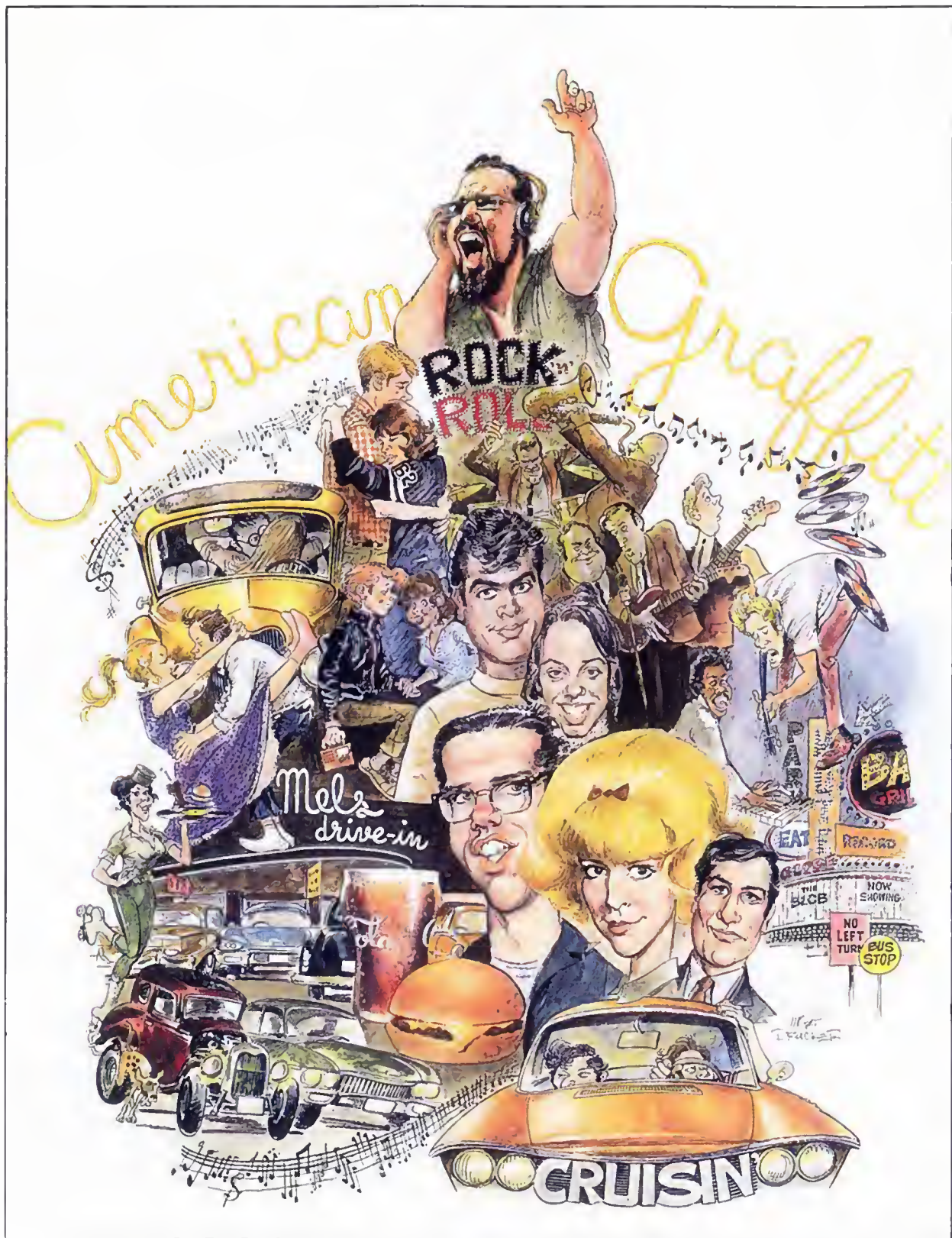
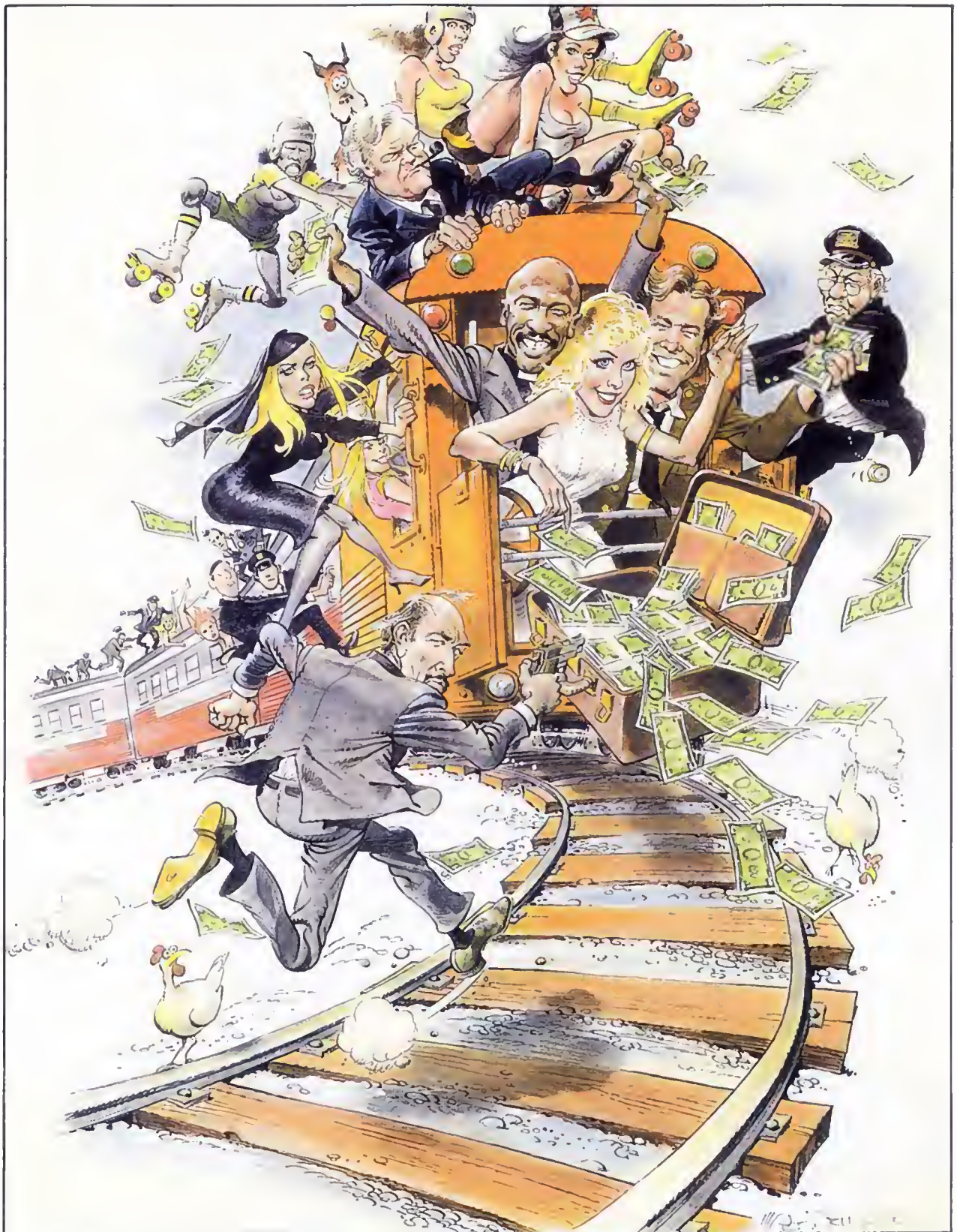


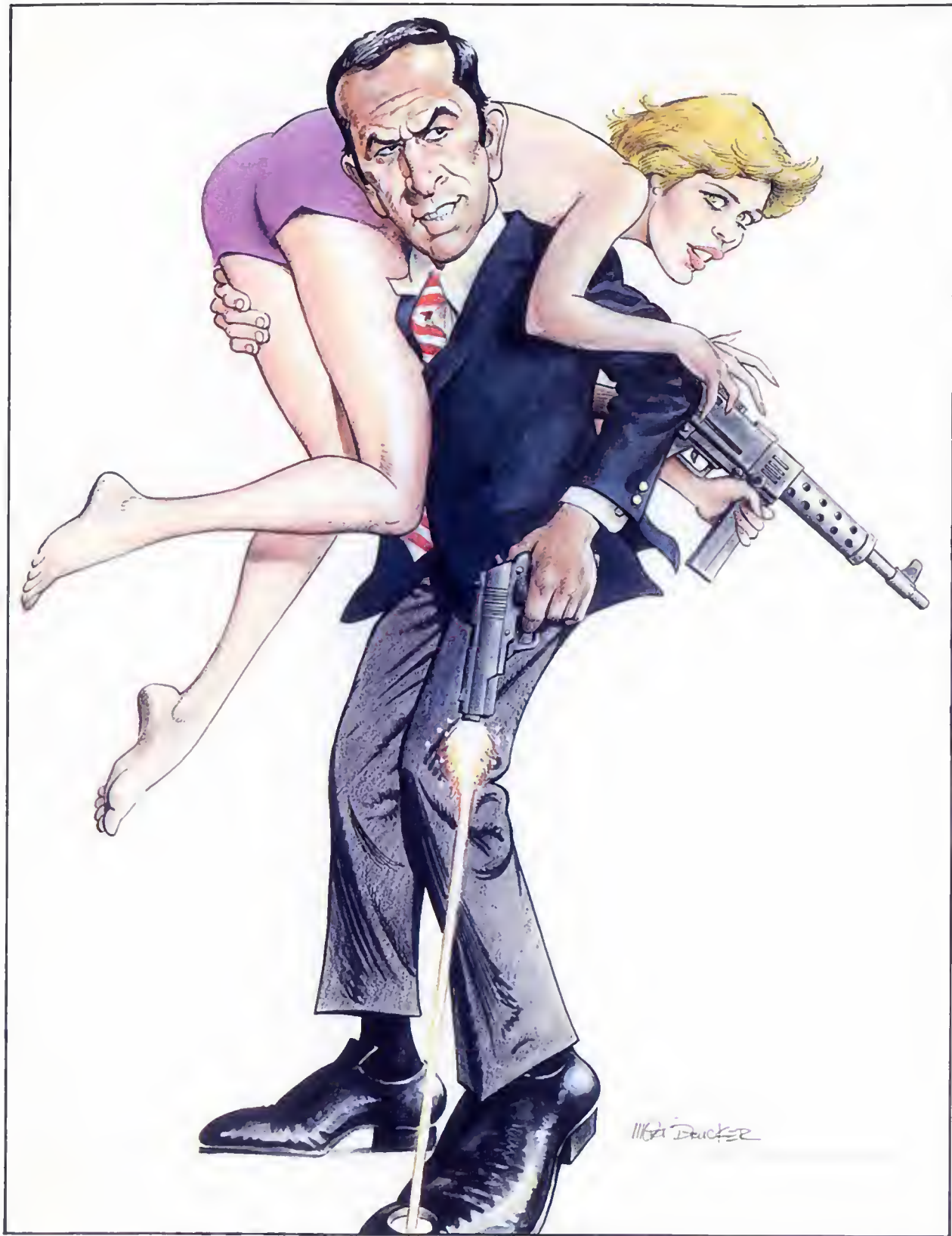
Illustration for "Boys Live / Scouting Magazine" Copyright 1979 Mort Drucker



"American Graffiti Movie Poster", Richard Dreyfuss, McKenzie Phillips & Ron Howard Copyright 1973 Mort Drucker



"Finders Keepers Movie Poster", Louis Gossett, Jr., Michael O'Keefe, Beverly D'Angelo, David Wayne & Brian Dennehy. Copyright 1984 Mort Drucker



'The Nude Bomb Movie Poster' . Don Adams. Copyright 1980 Mort Drucker

WE SHOULD BE YOUR RADIO DEPARTMENT



Advertisement in Advertising Age, "Doors". Copyright 1986 Mort Drucker.

children and animals is very appealing to him.

Mort has covered an unusually broad range of topics in techniques ranging from a simple illustration to enormous, complex drawings. One of his strong points is the ability to make inanimate products come alive with their own personalities. Some of his artwork is filled with humor, while other works are plain illustration. Many agencies and clients request a "Mort Drucker" look, with lots of things going on in the illustration and clever little extra, humorous throw-away sight gags inserted in the drawing.

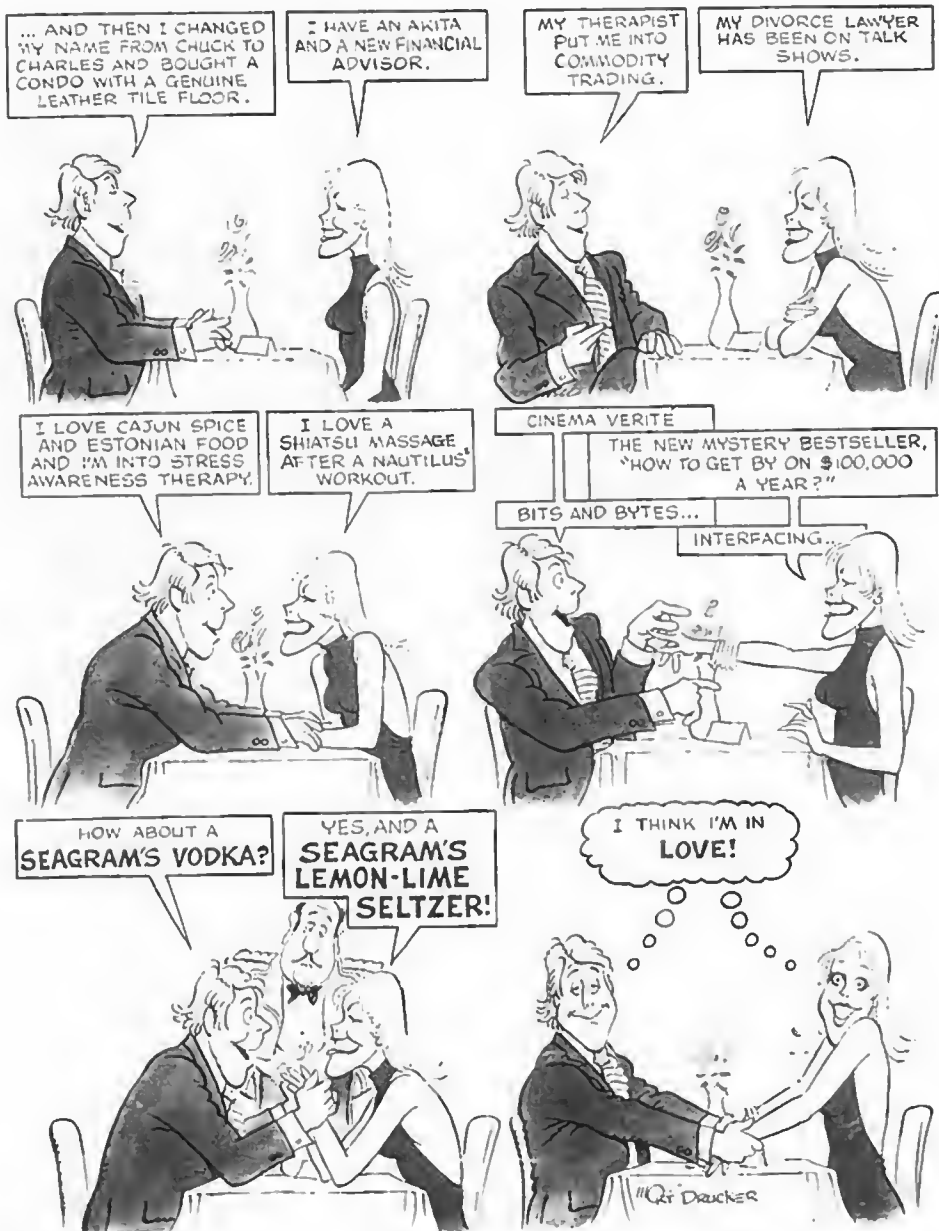
Ms. Deverin finds that, "people take Mort for granted because he's been around for so long. A lot of clients were fans of his for many years, and grew up with *Mad* and Mort Drucker. Regardless of whatever they may need in illustration, they keep thinking of him as someone they loved when they were younger. I've heard a number of art directors say it was because of

Mort Drucker that they were involved in illustration."

"Many creative people are not easy to get along with," says Deverin, "but Mort is a wonderful person. He has absolutely no ego problem. He's extremely professional. I think it must bring Mort great satisfaction in knowing he is really at the top in his field. He always brings a little sense of fantasy and an element of surprise to every job."

Mort's other two agents agree with Deverin's appreciation of him. His representative in Chicago, Rodney Ray says, "Representing Mort Drucker in the Midwest is a rewarding and enjoyable experience. An artist of Mort's talent has an established following, which makes it possible for Mort and me to do some of the best work out of the Midwest. Most of my clients, in reviewing his portfolio, exclaim, 'Hey, I grew up with this guy!'"

SEAGRAM'S · THE ART OF CELEBRATING



Seagram's Imported Vodka. The only vodka good enough to be called Seagram's. You shouldn't settle for less than the extraordinarily smooth taste of the best vodka we could make. Seagram's Imported Vodka. Try it with Seagram's Lemon-Lime Seltzer in a tall glass over ice. You'll taste the difference. © 1986 SEAGRAM DISTILLERS CO., N.Y., NY SEAGRAM'S IMPORTED VODKA DISTILLED FROM GRAIN 30 PROOF





"Animal House" Illustrated for On-TV © 1980 Mort Drucker

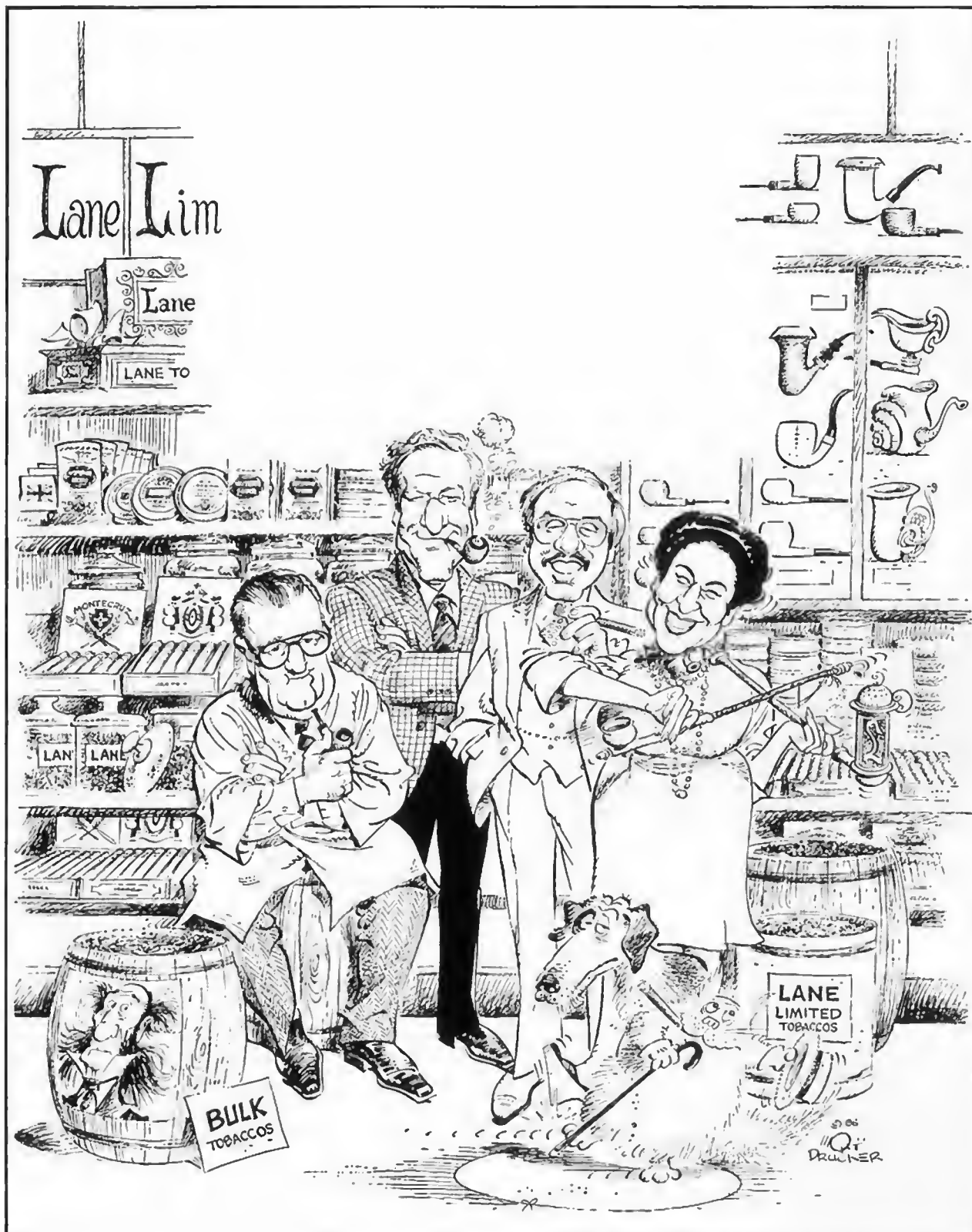
An enthusiastic comment, "Mort Drucker is an absolute ball to represent!" comes from his West Coast agent, Artist Representative Rita Marie. She echoes Deverin and Ray when saying, "I find that any artist or art director under the age of thirty-five has grown up with Mort's work. In representing Mort, I have found that he has influenced many, many illustrators in the field of art. As one artist, Paul Rogers said, 'He draws the best hands!' Paul wishes that he could draw

hands like Mort does."

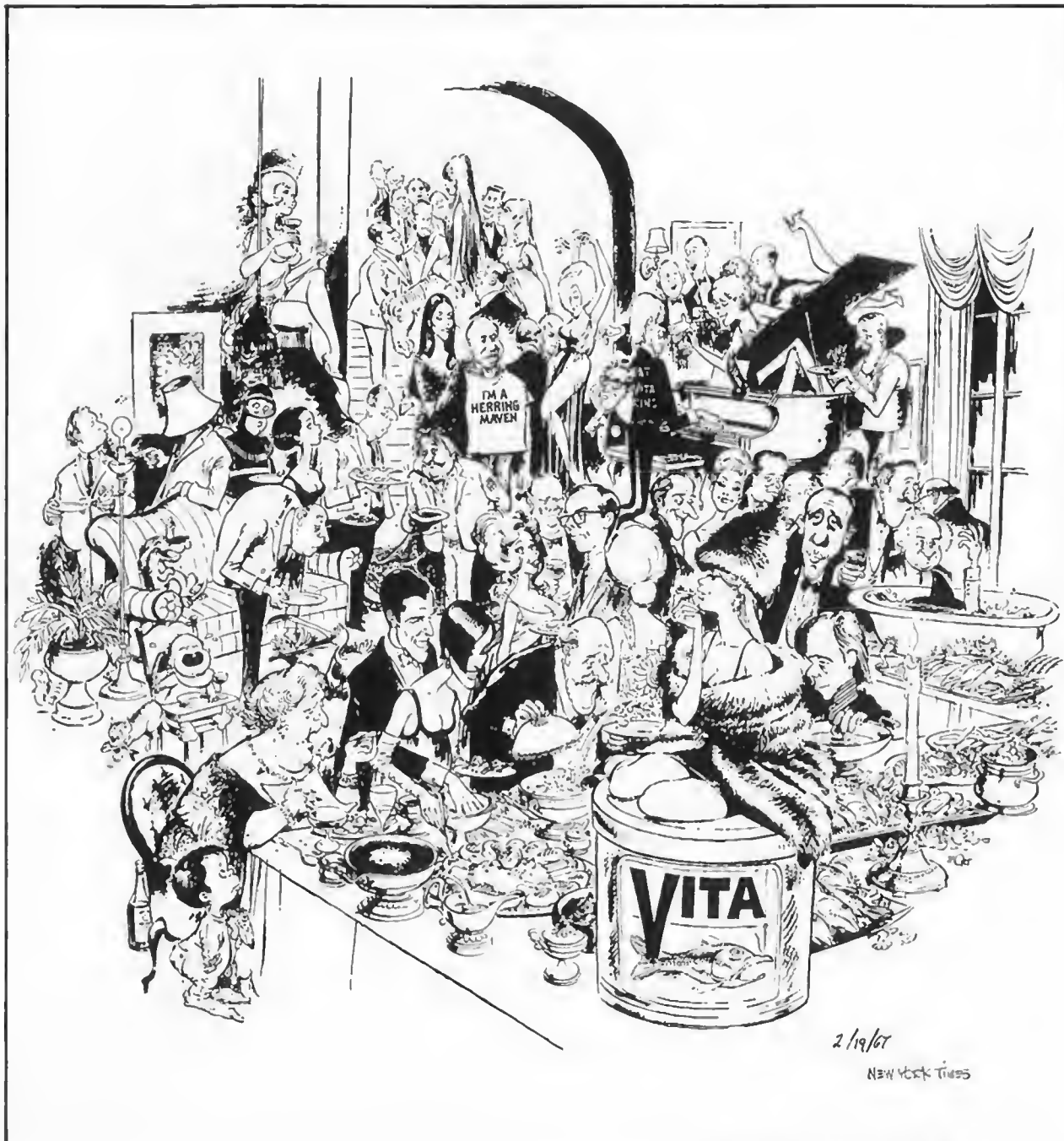
One of Mort's most prestigious assignments was a series of covers commissioned by *Time* magazine in the seventies. The bulk of his *Time* output spotlighted political figures, such as, President Richard Nixon, Chairman Mao Tse-tung and Henry Kissinger, and an occasional popular celebrity, such as, tennis pro Bobby Riggs and publishing magnate Rupert Murdoch. Mort's perceptive caricatures for *Time* reached an enor-



© 1969 Phillips Fibers Corporation - Used by permission



Illustrated for "Lane Limited Tobaccos" © 1986 Mort Drucker



"Vita Herring" advertisement © 1967 Mort Drucker.



It would take 21½ people, drinking 3¾ drinks an hour, 3 hours and 12 minutes to use up all the ice in a Whirlpool refrigerator with an Automatic Icemaker.

Whirlpool
Coming to the aid of the party

Copyright 1968 Mort Drucker. This advertisement won a Certificate of Merit Award by the Art Directors Club of New York.

mous audience, who were now familiar with his work. The popularity of this artwork led to the inclusion of seven original Drucker *Time* covers in the Permanent Collection of the Smithsonian Institution's National Portrait Gallery in Washington, D.C.

Some other high-visibility advertising displays that Mort illustrated were posters for the films, *Casino Royale* (1967), *American Graffiti* (1973), *It's Alive* (1974) and *Finders Keepers* (1984). He has also contributed to television animation spots, ranging from soap, beer and toothpaste commercials to having his drawings featured during the credits of *Szyznick*, a CBS-TV situation comedy, starring Ned Beatty. Recently, Mort conceived, wrote and illustrated a full page color advertisement in *Life* magazine, commemorating the Statue of Liberty.

Out of all of his myriad advertising work, Mort

has received the most personal satisfaction from a one-minute public service commercial that he did for the Heart Fund with writer Vic Cowen. It was a light, humorous and informative television spot on how to avoid a heart attack.

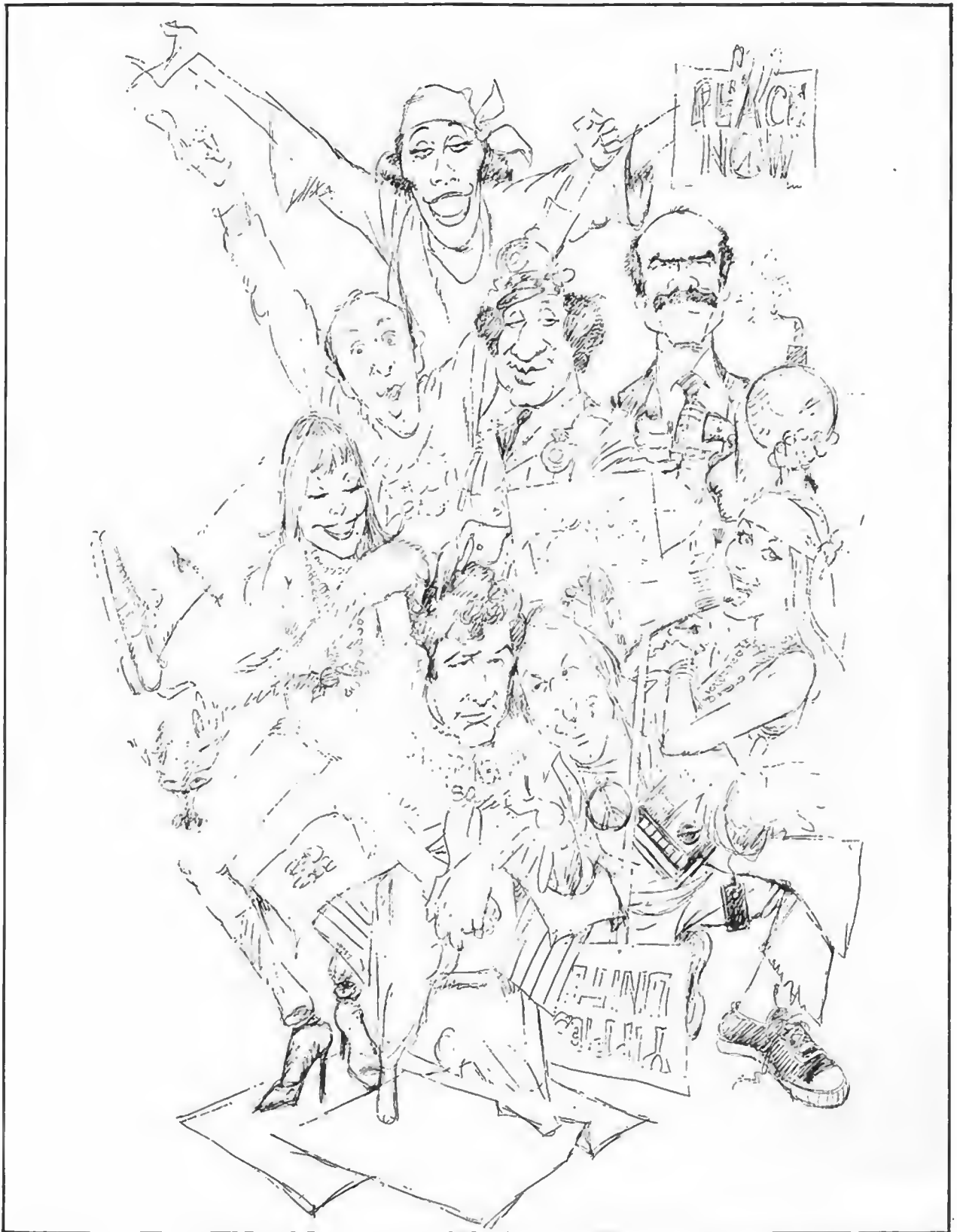
Mort's empathy for others shines brightly through his art, and aspiring artists from all over the world have selected him as their role model. One young admirer, John Reiner, was just five years old when his parents brought home an issue of *Mad*, containing Drucker's parody of *The Guns of Navarone*. From that moment on, Reiner knew he wanted to be a humorous illustrator like Mort Drucker. Eager to enter the job market when he was a teenager, Reiner mustered up the courage to ask Mort for advice.

"Mort showed me that education and growth are self-generated," reflected Reiner, now a successful cartoonist, in his own right. "An artist



"It's Alive"

© 1976 Mort Drucker Pencil Sketch for the feature Film Poster "It's Alive"



Pencil sketch for the off Broadway show - "Division Street" © 1980 Mort Drucker.



"The Gang That Couldn't Shoot Straight Movie Poster" Copyright 1971 Mort Drucker

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When the U.S. Postal Service can take care of all your international delivery needs.

Our **INTELPOST™** service sends messages overseas in minutes, electronically.
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ARE TOO MANY COMPANIES HANDLING YOUR INTERNATIONAL SHIPMENTS?

Advertisement for the U.S. Postal Service © 1986 Mort Drucker.

must draw upon his own experiences with trial and error and experimentation to learn what will yield the best possible product. Another valuable piece of information that Mort imparted to me was to learn anatomy, lighting, composition and perspective in order to form a strong foundation for my own personal style.

"The greatest lesson Mort has taught me through his art is that many different methods and approaches work, and there is no one way to solve a problem. He encouraged me to always follow my instincts."

Many other young hopefuls have received advice and direction from Mort over the years.

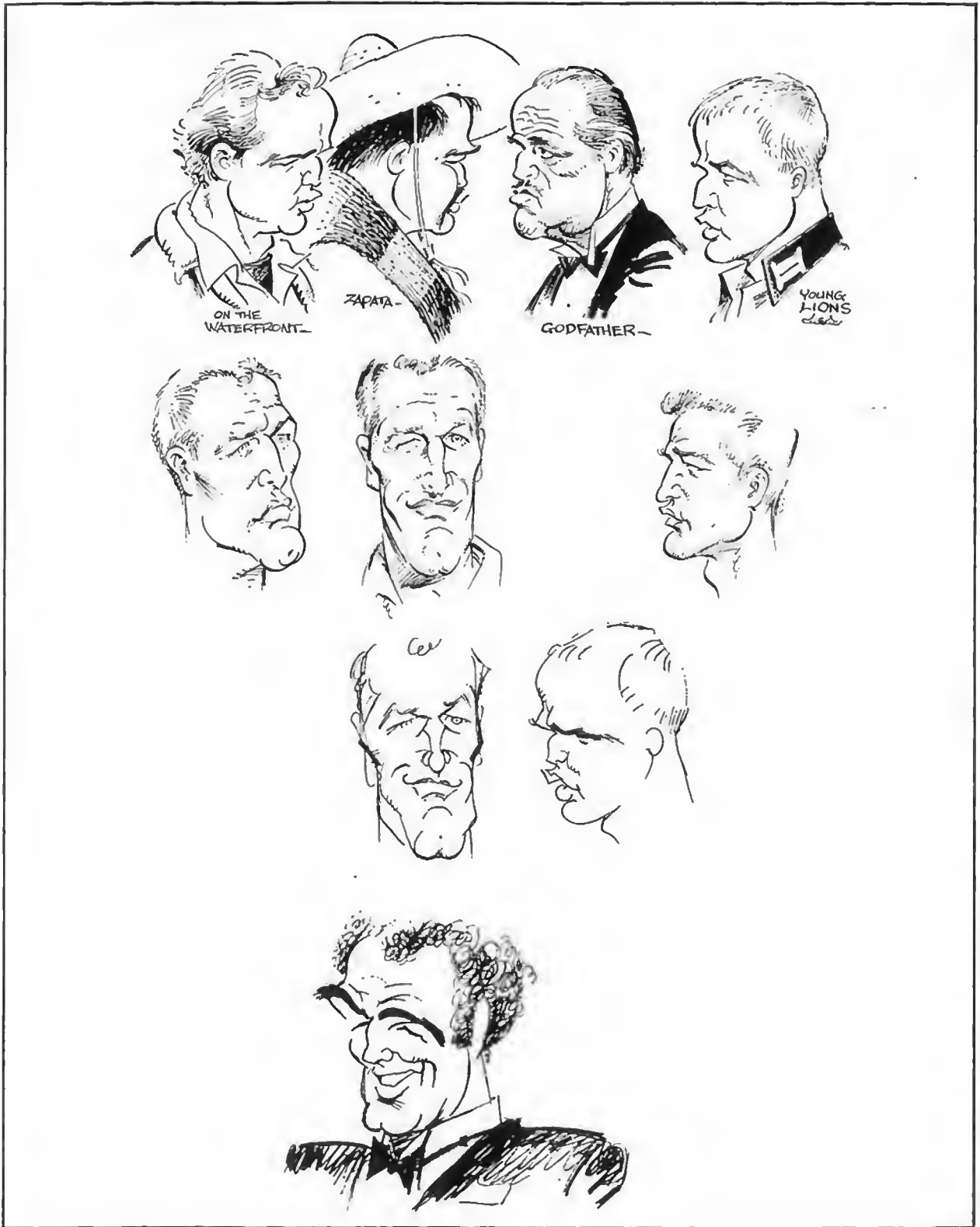
Their most frequently asked questions concern which art instruments he prefers to use and who his influences were. For the record, Mort's favorite drawing implement is the pencil. His tools are simple and direct: any type of pencil, red sable watercolor brushes #2 or #3, India ink, wash, Dr. Martin's dyes for color, grey magic markers, Gillott nib #1950, and two or three-ply Strathmore textured paper.

In regard to the influences on his own career, Mort has in the past cited artists Robert Fawcett, Austin Briggs, Albert Dorne, Ronald Searle, David Levine and Al Hirschfield. However, Mort says that he greatly admires many other artists

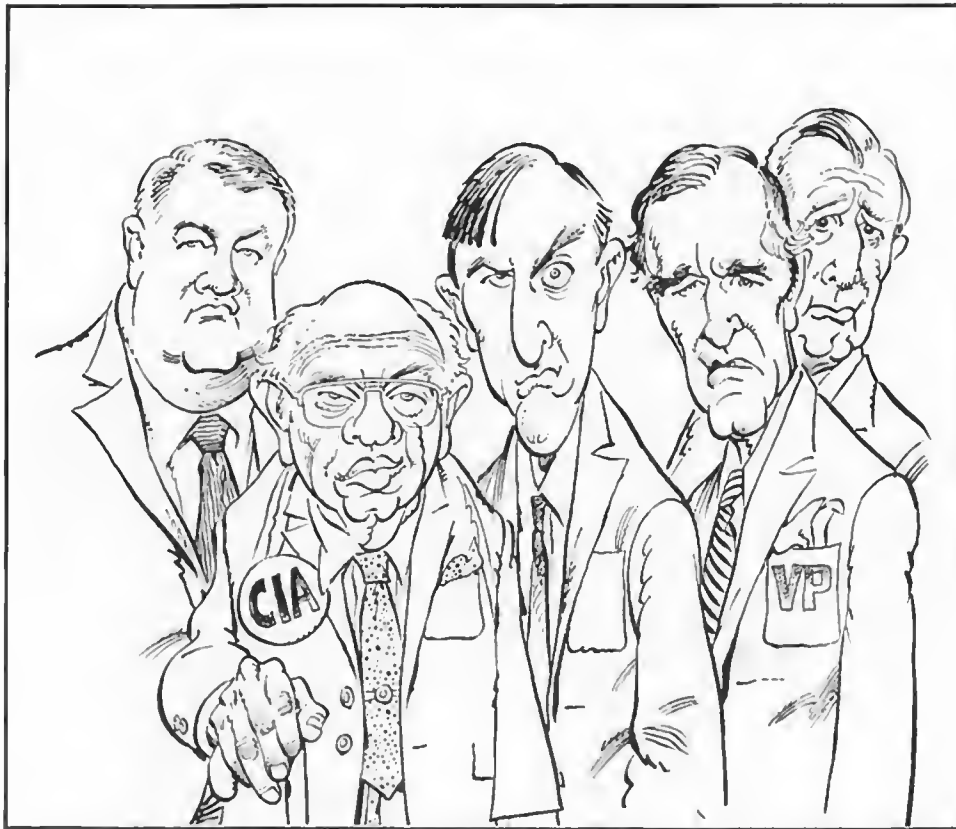


TRIANGLE HEAD
 EYES AND MOUTH
 IMPORTANT, LIPS CURL (LIKE ERIC AND GEORGE C. SCOTT,
 STRONG CHIN
 NOSE STRAIGHT
 HIGH FOREHEAD
 AND CHEEK BONES

DEWMAN HAS A DOG EYE.
 LEANS ON ONE HIP
 AND THUMB IN
 SIDE POCKET



© 1985 Mort Drucker - Reprinted from Cartoonist Profiles



These are Ollie's
other friends.

Color them every color
you have.

Except black.

No one is colored black
in this group.

These people didn't know
anything either.

None of them knew
anything at all.

Nobody knew what was
going on at any time.

These are *also* the
people in charge.

My, what important-
looking people!

On the left is the
Secretary of State.

He didn't know anything
that was going on.

On the right is the
Secretary of Defense.

He didn't know anything
was going on either.

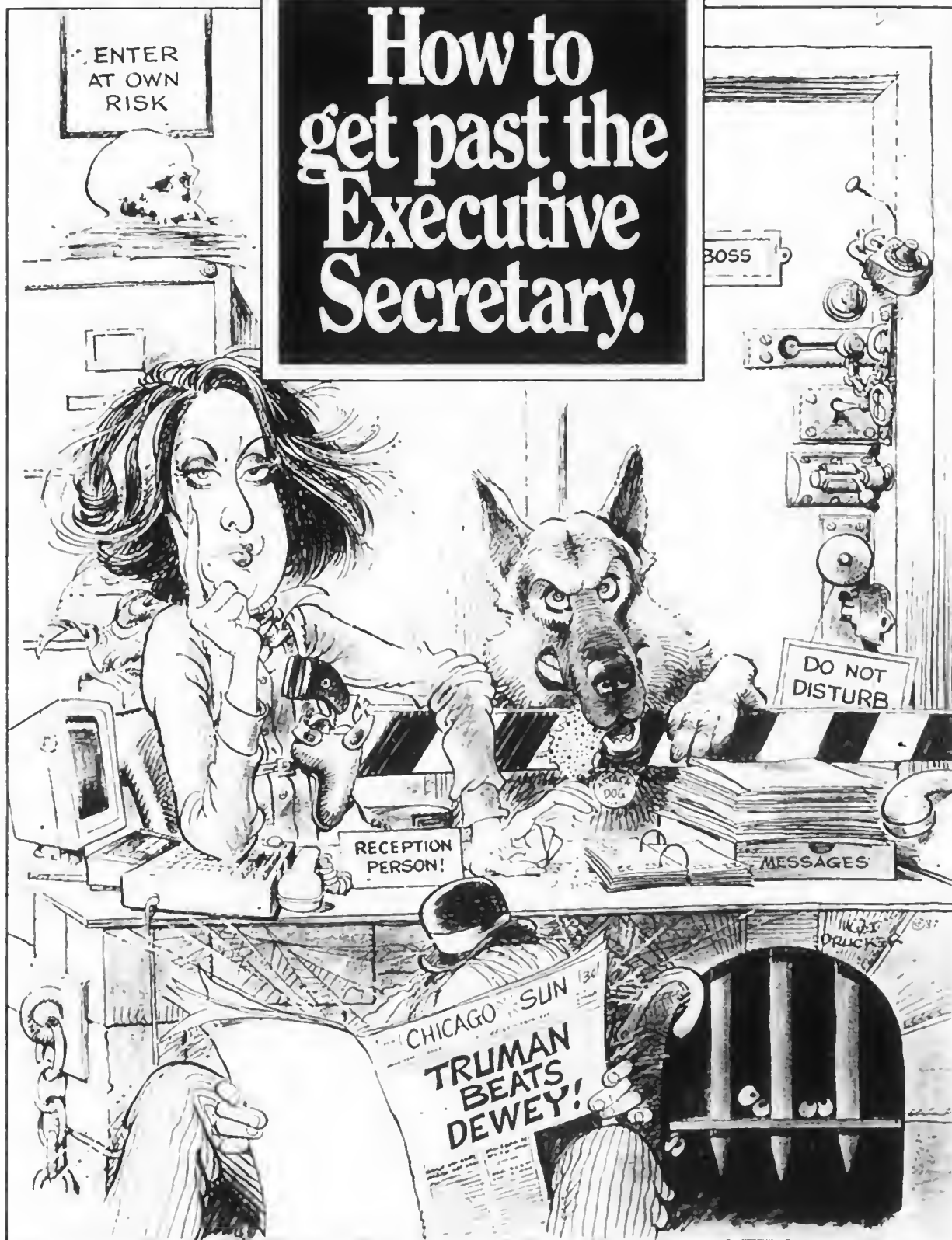
In the middle is our
most hated enemy.

He knew *everything*
that was going on.

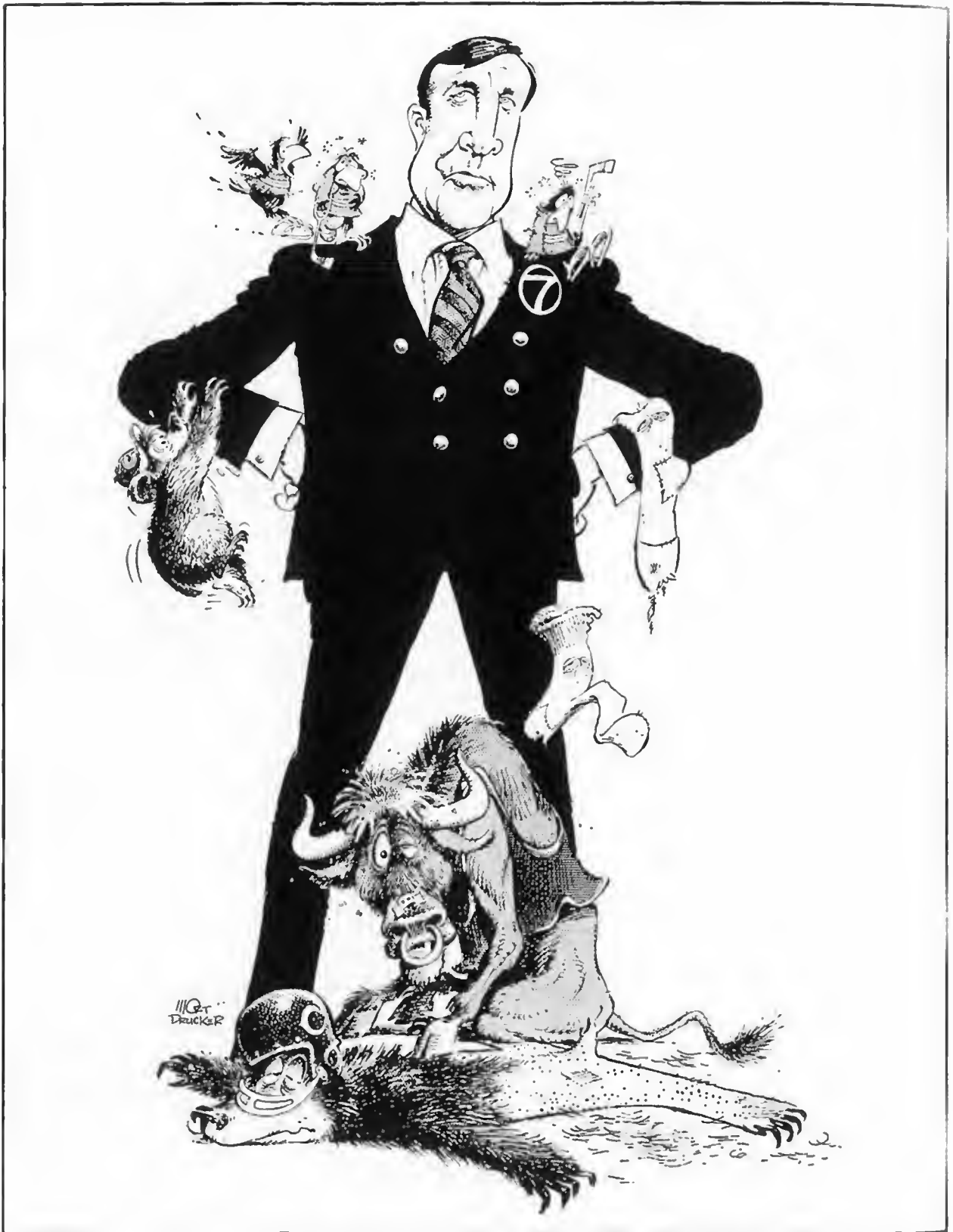
Only in America.



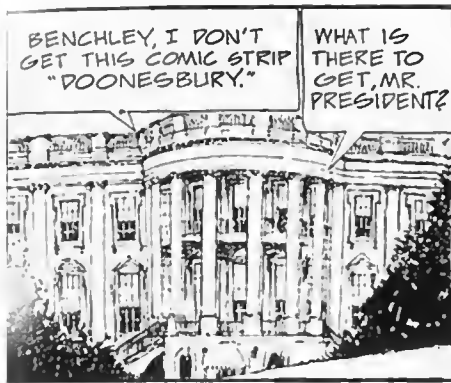
How to get past the Executive Secretary.



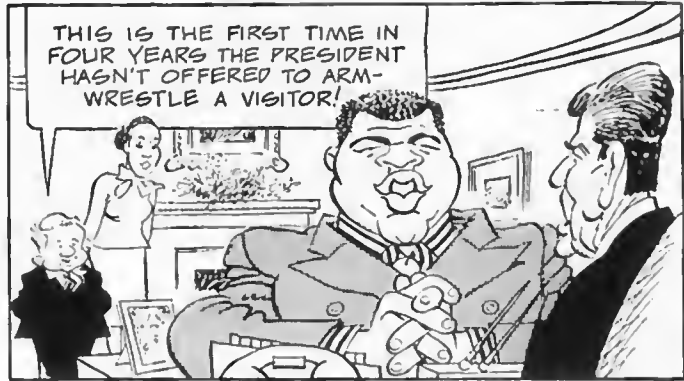
Illustrated for the Chicago Advertising Club © 1986 Mort Drucker



"Eye Witness News-Chicago" Copyright 1972 Mort Drucker



Benchley © 1984, 85, 86, 87 Mort Drucker & Jerry Dumas



who have had a direct or indirect impact on his work.

Of all the various individuals who came into contact with Mort through his art over the years, none was more touching than one young man from Chile. A Jesuit priest telephoned Drucker and asked him to contact a young Chilean boy in Santiago. The boy loved to draw and admired Mort's work. He wrote to the boy and sent him art supplies: pens, pencils, inks, watercolors, brushes, paper and books. In return, the boy sent Mort his drawings over the years. Now a grown man with two children, the Chilean is a successful commercial artist in his own country. Mort and his friend still correspond.

"When I began my art career, I had no idea that I would cross cultural boundaries. To know I was of help in one person's life is the greatest reward that I can receive as an artist."

As Mort's career entered the eighties, one of the last areas that he expected to be involved with was the production of a syndicated newspaper strip. The comic size allotted to newspaper strips has shrunk considerably, and the difficulty of selling a new feature to a syndicate, the editors, and finally the public was not appealing to Mort. He reconsidered after encountering the concept for a mildly political cartoon strip,

Benchley.

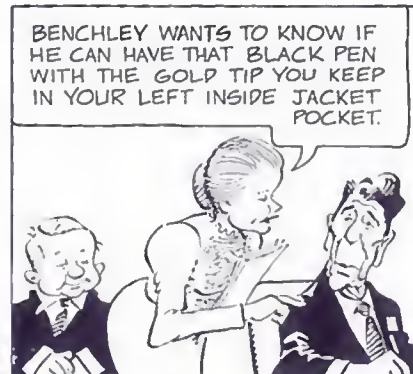
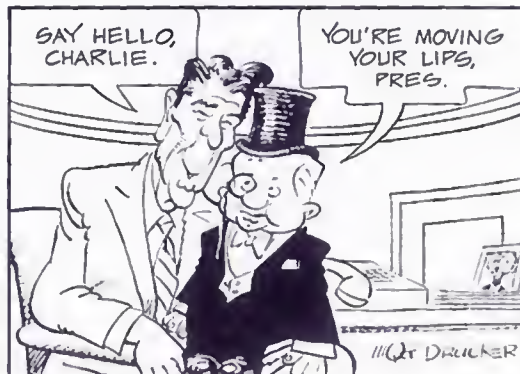
The character of Benchley was a cute, little, cherubic figure whose position was that of a White House aide. His duties included writing speeches for the President, giving news leaks and other official business. Benchley's primary role, however, was as a comic foil for the serious political protocol around him. Mort developed the script with a writer and sold *Benchley* to the Register-Tribune Syndicate, which was later renamed the Cowles Syndicate, and bought by King Features.

The primary difference between *Benchley* and Drucker's other artwork was that it had to be done in a much simpler, less detailed style, for it would not reproduce clearly if it were more complex. With this opportunity to caricature the current political figures associated with the Reagan administration, Mort accomplished more by showing restraint in his handling of the strip. He would have liked *Benchley* to be more politically acute, but realized that the comics' page was not the place for such a forum.

Benchley first appeared in July, 1984, and established a receptive audience, immediately. During its premiere year, *Benchley* could be found in nearly one hundred newspapers. In many of these papers, *Benchley* ran on the editorial page. The response to the light political satire was



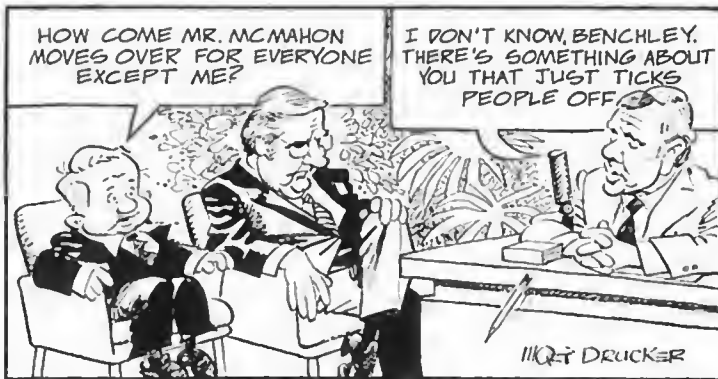
Benchley © 1984, 85, 86, 87 Mort Drucker & Jerry Dumas





Benchley © 1984, 85, 86, 87 Mort Drucker & Jerry Dumas





Benchley © 1984, 85, 86, 87 Mort Drucker & Jerry Dumas



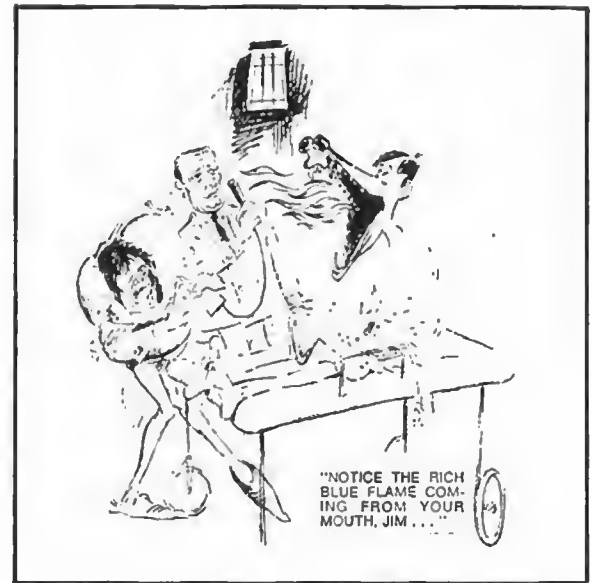
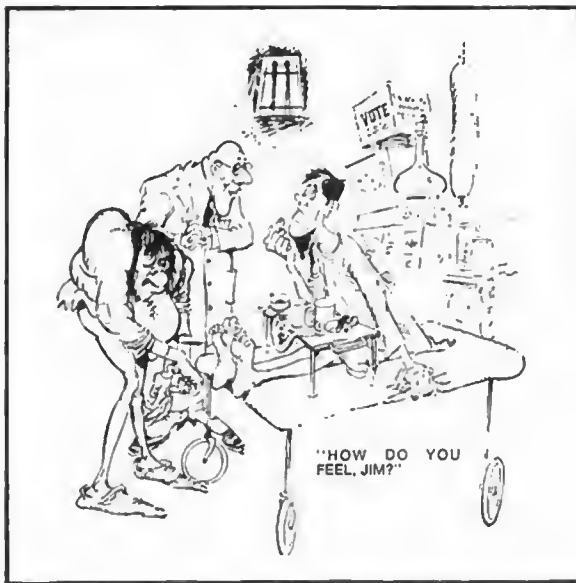


©1988 Mort Drucker
AND
Paul Laikin

COLORING BOOK

A COMPLETE LISTING OF HIS ACCOMPLISHMENTS
see paragraph page 2

"Ronald Reagan Coloring Book" by Mort Drucker & Paul Laikin. Published by Andrews & McMeel - March, 1988. Copyright 1988 Mort Drucker & Paul Laikin.



Vote Toothpaste Commercial Animation Preliminary © 1968 Mort Drucker

favorable, and Mort received many complimentary letters from the individuals he portrayed, among them messages from President Ronald Reagan, Speaker of the House Tip O'Neill and Vice-Presidential Candidate Geraldine Ferraro. Although *Benchley* was a contemporary success, it

came to a quiet end in October, 1986, just a little over two years after it began.

If awards and public recognition are any indication of an artist's success, Mort Drucker has become a legend in his own time. He has had many articles written about him and his work, including



"Rolling Stone Magazine", Billy Crystal, Sandra Bernhard, EMO, Weird Al Yankovic & Joe Piscopo. Copyright 1985 Mort Drucker.



Illustrated for Oklahoma Cable TV- © 1982 Mort Drucker

those published in *Cartoonist Profiles*, and a compilation of his *Mad* stories and covers, *Mort Drucker's MAD Show Stoppers*, released by Warner Books. In April, 1986, he became the proud recipient of the "Best in Special Features" award, given to him by the National Cartoonist Society for his *Mad* artwork. In May, 1987, he was honored again by the NCS with the "Best in Special Features" award.

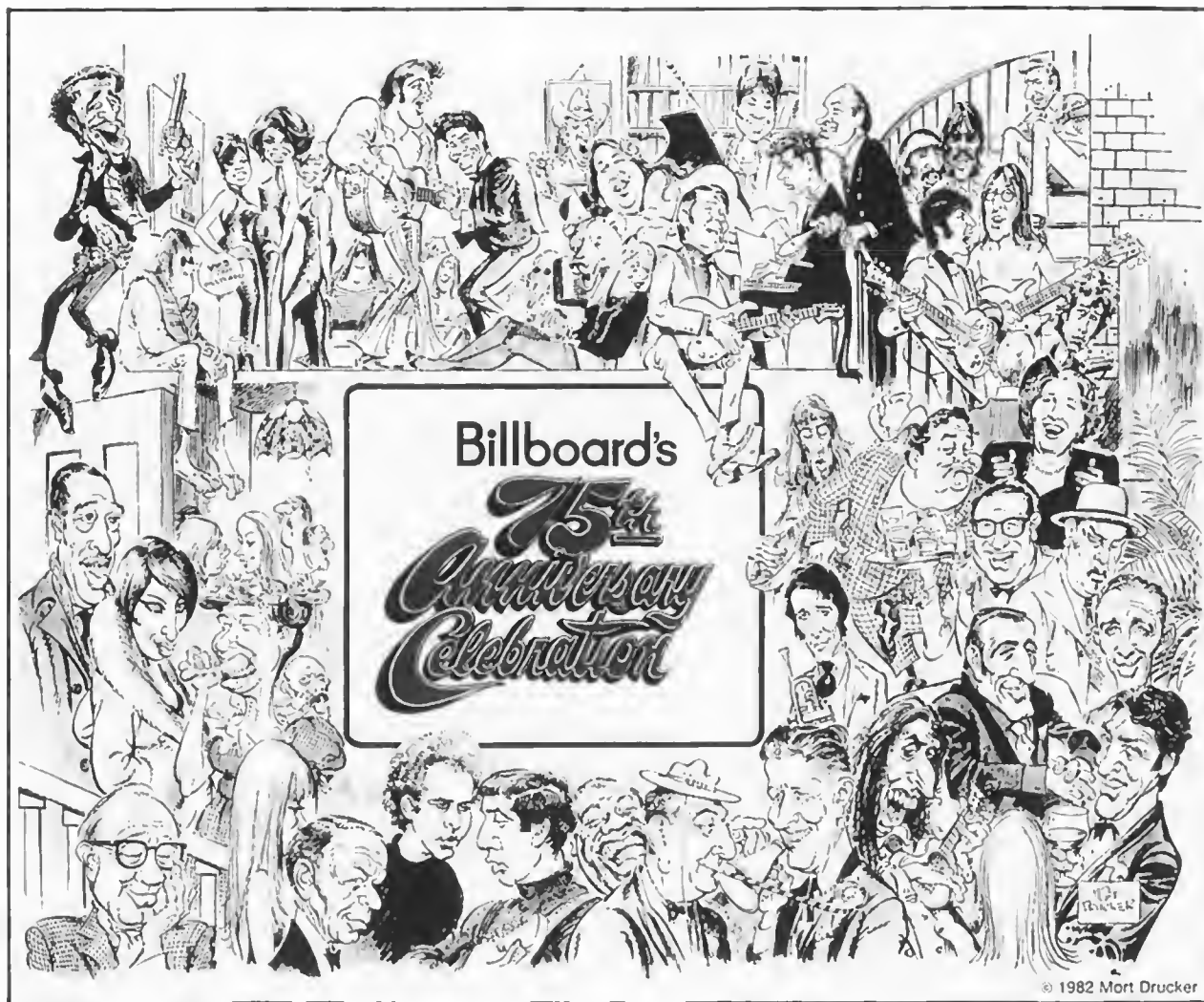
In the past, Mort has been featured as a guest on such programs as ABC-TV's *Good Morning America*, CBS-TV's *20 Minutes* and the USA Network. He was also the subject of BBC-TV and Berlin-TV television segments. He has made personal appearances to promote the charitable causes, "Voice for Children" and "Comic Relief." He has often been invited to speak at high schools, universities and conventions on his artwork.

Among the other honorary citations that Mort has received are Certificates of Merit and Awards of Excellence and Distinction from Art Director's Associations in New York, Detroit and San Francisco. He has also been given the pres-

tigious International Barcelona, Spain, Comics and Illustration Award. Drucker's biography has been reprinted in: *Who's Who in America*, Nick Meglin's *The Art of Humorous Illustration*, *The World Encyclopedia of Cartoons*, and, most recently, in the first volume of *Contemporary Graphic Artists*.

Mort is reluctant to speak out on his own behalf, yet there are many other appreciative people who are more than happy to do so. Some of his followers include film director and producer George Lucas, French cartoonist Jean Mulatier and best-selling author Stephen King. Mort is mentioned in King's 1986 chart-topping novel, *IT*. King finds it interesting how, "Drucker is able to get so much in artwork, he gets things going on in the background."

Renowned animator and cartoonist Chuck Jones believes that, "Mort is a unique genius. He can caricature a person in any posture, and in any position. This is very unusual, because even the great artists usually select a pose that most aptly demonstrates in their view what a character looks like. I'm always impressed by his work. I



© 1982 Mort Drucker

limit my heroes to very few, but Mort Drucker is one of them."

In spite of the praise and admiration directed his way, he remains humble, for Mort is more concerned in giving than in taking, in striving for perfection than in accepting accolades.

"In regard to my work, it never ceases to amaze me that I am recognized and appreciated. I'm very competitive, but not with anyone else but myself. When I'm working, I feel many emotions. Every time I sit down to start a new assignment, that's when the adrenalin begins flowing. I'm always trying to complete a piece of art that makes me happy."

With his deep-rooted values and sense of tradition, Mort Drucker's greatest pleasures come from his family and his vocation. He has his studio at home and was able to share the growing years of his two daughters, Melanie and

Laurie, with his wife of forty years, Barbara. It was with her encouragement and assistance that Mort was able to become a successful freelance artist. This happy environment has had its effect on his art. Mort's warmth and sense of humor are always on display in his work, and it should come as no surprise that he is a subtle and clever wit.

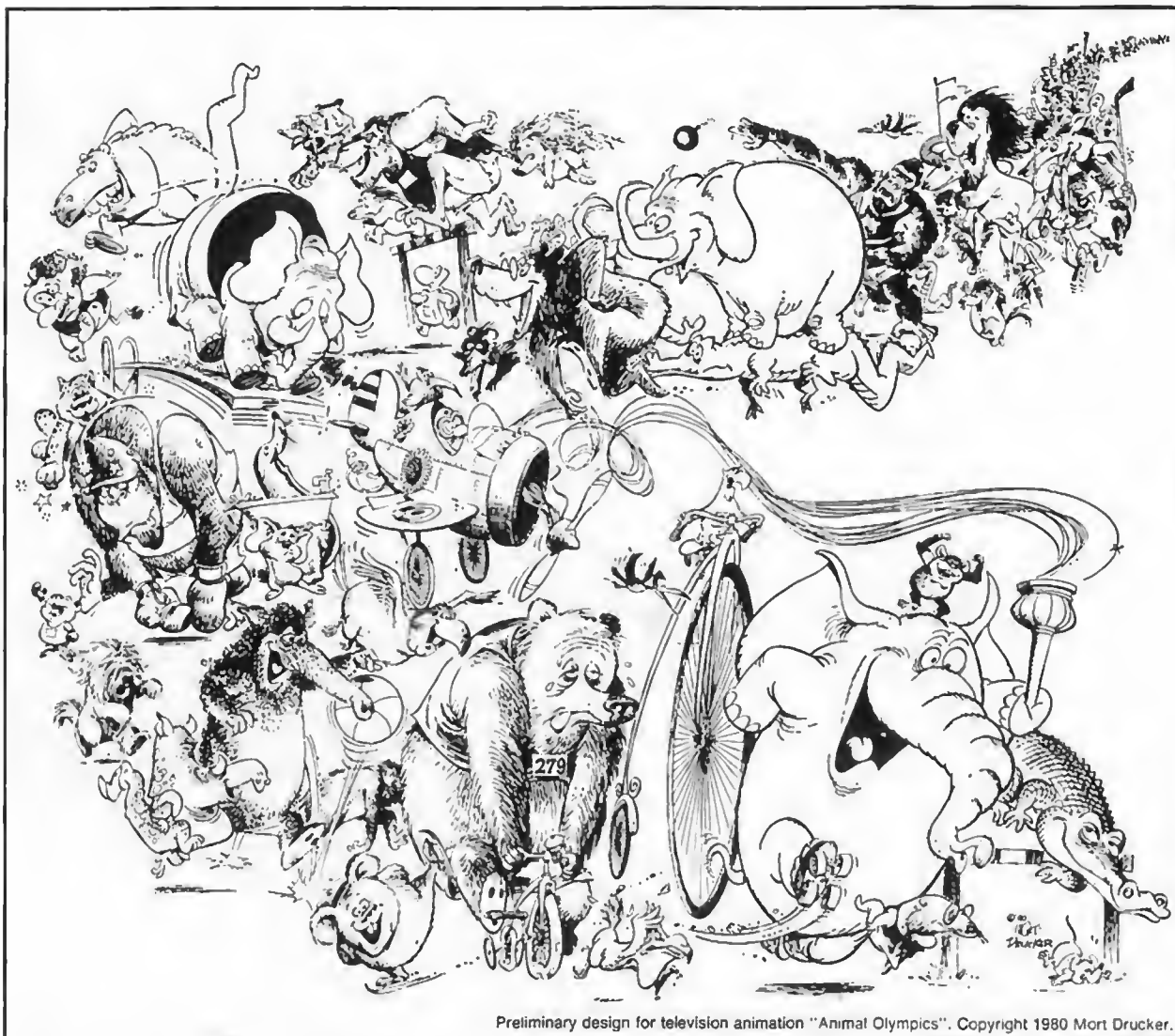
In order to reach people, an artist must know the elements that touch all of us and then draw upon that knowledge as a way of communication. To Mort Drucker, there are no problems, only solutions. He remains very much in demand in today's marketplace because of the humanity, skill and professionalism that he brings to each artistic pursuit. With each creative approach, Mort brings us the familiar faces we all recognize, those we see in others and in ourselves.



C. P. Air advertisement © 1982 Mort Drucker.

MORT DRUCKER'S MAD MAGAZINE CHECK LIST

ISSUE	NAME OF STORY	YEAR	AUTHOR	PAGE LENGTH
32	Mad's T.V. Advertising Award	4/57	Staff	1
33	The Old Philosopher	6/57	Lawrence	2
34	Mr. Science	8/57	Bob & Ray	3
34	The Mad Dog's Shopping Mart	8/57	Jacobs	2
35	House To House	10/57	Bob & Ray	3
36	Paul Sturdley's Secret File	12/57	Bob & Ray	3
37	Realistic Comic Book Heroes	1/58	Staff	2
37	Ambiguous Signs, Inc.	1/58	Bob & Ray	3
38	Mike Malice Interviews Mother Goose	3/58	Dave Berg	2
38	The National Banister Sliding Contest	3/58	Bob & Ray	3
39	The Big Earth	5/58	Bob & Ray	3
40	The Cold Cereal War	7/58	Bob & Ray	3
41	The Wrong Lions	9/58	Staff	2
41	The Countdown Man (Bob & Ray)	9/58	Caruso-Levine	2
42	Baseball Report	11/58	Bob & Ray	3
43	The Mad Halloween Trick-or-Treatment	12/58	Jacobs	2
43	Music Report	12/58	Bob & Ray	3
44	The National Safety Council's Holiday-Weekend Telethon	1/59	Caruso-Levine	3
44	Electrical Report	1/59	Bob & Ray	2
45	T.V. Commercials To Match The Show	3/59	Jacobs	4
46	Sunday Evening Television Roulette	4/59	Belkin	4
46	T.V. Ads We'd Like To See (Viceroy)	4/59	Staff	1
47	Combined Television Shows	6/59	Laikin	4



Preliminary design for television animation "Animal Olympics". Copyright 1980 Mort Drucker.

47	Pressure Can Reports	6/59	Bob & Ray	3
48	For The Life Of Progress Hornsby	7/59	Caesar	4
48	The Night That Perry Masonmint			
	Lost A Case	7/59	Caruso-Levine	4
49	Scenes . . . (The Cops Close By)	9/59	Nordling	1
49	Shrunk World	9/59	Caesar	4
49	Lincoln's Gettysburg Address	9/59	Laikin	1
50	NBC Plays CBS In The T.V.			
	Baseball League	10/59	Kogen	4
51	The Price Is All Right	12/59	Siegel	4
52	777 Sunset Strip	1/60	Siegel	4
52	Sure-Fire 1959 Christmas Songs	1/60	Jacobs	2
53	The Rifle Man!	3/60	N. Meglin	4
53	Valentines To People We've Fallen			
	Out Of Love With	3/60	Jacobs	2
54	My Fair Ad-Man	4/60	N. Meglin	7
55	The Arthur Money Party	6/60	Siegel	4
55	The "Hip" Raven	6/60	Laikin	5
56	Mad's Modern Olympic Games	7/60	Koch	3
56	Scenes . . . (Race Through The Jungle)	7/60	Staff	1
56	Mad's T.V. "Alfie" Awards	7/60	Siegel	3
57	Fishing	9/60	Jaffee	7
58	The "Violence Trend" on T.V.	10/60	Reib, with Berg, Jacobs & Siegel	4
58	Carols For All Occasions	10/60	Hahn	2
58	Highway Squad	10/60	Siegel	8

ISSUE	NAME OF STORY	YEAR	AUTHOR	PAGE LENGTH
59	T.V.'s Wonder Dog Lizzie	12/60	Siegel	5
60	"The Producer and I"	1/61	N. Meglin	6
60	Naked Town	1/61	Siegel	4
61	The Man Of Science	3/61	Siegel	4
61	Guest Shots	3/61	N. Meglin	4
62	Mad Visits The World's Greatest T.V. Panelist	4/61	Siegel	4
62	The United Nations Award Show	4/61	Siegel	4
63	What's In A Name	6/61	Hahn	2
63	Mad Visits John Wayne On The Set Of "At the Alamo"	6/61	Siegel	4
64	Scenes . . . (The Doctor's Pronouncement)	7/61	Jaffee	1
65	The Jack Kennedy Show	9/61	Belkin	4
66	Modern Household Accidents	10/61	Mendelsohn	3
66	Mad Visits Joe Levenal	10/61	Siegel	4
67	If Countries Traded People Like Baseball Teams Do	12/61	Belkin	3
67	A Day With J.F.K.	12/61	Siegel	5
68	If "Stars" Had An Ordinary Job	1/62	Kogen	4
68	The Guns Of Mines True	1/62	Siegel	4
69	If T.V. Shows Were Actually Like Their "Capsule Descriptions"	3/62	Doud	3
69	The "Stone-Age" Trend On T.V.	3/62	Bridwell	2
69	When Culture Comes To Top Rated T.V. Shows	3/62	Siegel	2
70	Six Comics In Search Of A Punchline	4/62	Belkin	2
70	Route 67	4/62	Siegel	4
71	South Chicago	6/62	Jacobs	5
72	C-Men In Action	7/62	Daud	4
72	A Typical Old Time Prison Movie	7/62	Siegel	4
73	Bananaz	9/62	Daud With Silverstone	5
74	Dr. Kiljoy	10/62	Silverstone	5
74	The Rock "n" Roll Senior Citizens' Problem	10/62	Siegel	3
75	The Irving Irving Story	12/62	Siegel	5
75	Intellectual T.V. Shows Geared To The "Seven-year-old" Mind	12/62	Daud	4
76	T.V. Pilot Films That Never Made It	1/63	Hart	4
77	The Defenders	3/63	Silverstone	5
78	The "Suicide"	4/63	Jacobs	1
78	Mardy	4/63	Siegel	4
79	If They Held A Summit Meeting At The White House	6/63	Kogen	8
80	The Tenth Hour	7/63	Silverstone	5
81	If Modern Comedians Performed For Civilizations In The Past	9/63	Kogen	5
82	The Nurtzes	10/63	Hart	5
82	For The Birds	10/63	Kogen With Silverstone	6
83	Stupidity On Television	12/63	Hart	4
83	Hood	12/63	Siegel	3
84	Celebrities' Night Mares	1/64	Reilly	2
84	The Academy Awards For Home Movies	1/64	Hart, Jacobs and Siegel	5
85	The Minute After That T.V. Show Is Over	3/64	Hart, Jacobs and Siegel	2
85	Strange Interlude Hith Hazey	3/64	Hart, Jacobs and Siegel	3
86	Florence of Arabia	4/64	Siegel, Hart & Jacobs	6
86	If Magazine Ads Spoke	4/64	Siegel, Hart & Jacobs	4
87	Kids Versions of Adult Films	6/64	Siegel, Hart & Jacobs	6
87	Pre-Recorded Phone Messages	6/64	Siegel, Hart & Jacobs	4
88	MAD Visits the Producers & Directors of "Charades"	7/64	Siegel & Hart	5
88	Buck's Law	7/64	Siegel, Hart & Jacobs	4
88	MAD Twists' Rock 'n' Roll Record Jacket			
89	Academy Award for Parents	9/64	Hart	5
89	The Phew-gitive	9/64	Hart	5
90	Misleading TV Titles	10/64	Jaffee	4
90	Teenage Idol Promoter of the Year	10/64	Siegel	5
91	Movie Heroes are Finks	12/64	Purvis	2
91	Mr. Nudnik	12/64	Kogen	4
92	The Carpetsweepers	1/65	Siegel	5

ISSUE	NAME OF STORY	YEAR	AUTHOR	PAGE LENGTH
93	Kiddie TV Show	3/65	Siegel	4
93	The Flying Ace	3/65	De Bartolo	5
94	"007"	4/65	Jacobs	6
94	Son of Mighty Joe Kong	4/65	De Bartolo	6
94	MAD's Valentine to American Industry	4/65	Jacobs	2
95	Teenage Beach Movie	6/65	Siegel	5
95	Passion Place	6/65	Hart	5
96	The Man From A.U.N.T.I.E.	7/65	Kogen	6
96	The Indignant Husband	7/65	De Bartolo	1
97	Cheyenne Awful	9/65	Siegel	5
97	The Rooks	9/65	Hart	5
98	Flapper	10/65	De Bartolo	5
98	Lord Jump	10/65	Siegel	5
99	The Virginiam	12/65	Silverstone	5
100	The Nilson Family	1/66	Hart	5
100	Hack, Hack, Sweet Has Been	1/66	Siegel	5
101	Voyage To See What's On The Bottom	3/66	De Bartolo	6
102	Branded	4/66	Silverstone	5
102	Bubby Lake Missed	4/66	Hart	6
102	Some Suggestions For Other "Ridiculous Ad Images"	4/66	Hahn & Hanrahan	2
103	The Agony & The Agony	6/66	Siegel	6
103	Honey Waste	6/66	Koch	5
104	Loused Up In Space	7/66	De Bartolo	6
105	Bats-Man	9/66	Silverstone	6
105	The Spy That Came In For The Gold	9/66	Kogen	6
106	The Bunch	10/66	Kogen	6
106	12 O'Clock High	10/66	De Bartolo	7
107	Hello Lyndon! or My Fair Lady Bird	12/66	Siegel	6
107	The Miss America Beauty Pageant	12/66	De Bartolo	5
108	The Sound of Money	1/67	Hart	7
109	Who In The Heck Is Virginia Wolf	3/67	Siegel	6
110	The Life of Your Run	4/67	De Bartolo	6
110	Fantastecch Voyage	4/67	Siegel	6
111	Why Spy?	6/67	Hart	6
111	Stokely and Tess	6/67	Siegel	7
112	Tvarzan	7/67	De Bartolo	6
112	The Amateurs	7/67	Siegel	5
113	The Iron Horselaff	9/67	De Bartolo	6
113	Is Paris Boring?	9/67	Silverstone	2
114	Sombre	10/67	Silverstone	6
114	Ratpacktrol	10/67	Silverstone	5
115	Star Blecch	12/67	De Bartolo	5
115	Grim Pix	12/67	De Bartolo	5
116	Dirtier By The Dozen	1/68	Silverstone	6
117	The "Sam Pebbles"	3/68	Hart	3
118	In The Out Exit	4/68	Hart	7
118	Mission Ridiculous	4/68	De Bartolo	7
119	Balmy and Clod	6/68	Siegel	6
120	Blue Eyed- Kook	7/68	Hart	6
121	The Flying Nut	9/68	Siegel	6
121	Valley of the Dollars	9/68	Siegel	6
122	Cover - Presidential Candidates			
122	MAD Mini Movies	10/68	Hart	6
	Gues Who's Throwing Dinner (2)			
	In Cold Blecch (2)			
	The Post-Graduate (2)			
123	Can A Lot	12/68	Jacobs	7
123	Mini-Vision	12/68	Silverstone	7
	Jugg For The Defense (2)			
	Mannecch (2)			
	It Takes A Crook (2)			
124	Rosemia's Boo-Boo	1/69	Kogen	7
125	201 Minutes of a Space Idiocy	3/69	De Bartolo	7
126	Familiar Affair	4/69	Hart	4
126	The Typical "Success Story"	4/69	Siegel	5
127	Odd Squad	6/69	De Bartolo	6
127	Bull Bit	6/69	Jaffee	6
128	The Guru of Ours	7/69	Jacobs	7
129	The Brother Hoods	9/69	Silverstone	6
129	Jewella	9/69	Hart	5
130	Land of the Giant Bores	10/69	De Bartolo	6
131	Boredom - 12	12/69	De Bartolo	5
131	Hoo - Boy, Columbus	12/69	Kogen	6
132	The Academy Award Show	1/70	Siegel	6
133	True Fat	3/70	Siegel	6
134	Midnight Wowboy	4/70	Hart	7
134	The Ghost & the Mrs. Misses	4/70	De Bartolo	6
135	Sleazy Rider	6/70	Siegel	7

ISSUE	NAME OF STORY	YEAR	AUTHOR	PAGE LENGTH
136	Botch Casually and the Sundunce Kid	7/70	Kogen	7
137	Boob & Carnal and Ted & Alice	9/70	Hart	6
138	Moroned	10/70	De Bartolo	7
139	Airplot	12/70	Siegel	7
140	Put On	1/71	Siegel	7
141	Catch - All - 22	3/71	Hart	7
142	Violent TV Commercials	4/71	Doud	4
143	On A Clear Day You Can See a Funny Girl Singing "Hello Dolly" Forever	6/71	Jacobs	7
144	Shmoe	7/71	Siegel	6
145	Five Easy Pages	9/71	Silverstone	7
146	Inside Front Cover	10/71		
146	Loner's Story	10/71	Siegel	7
147	Little Dull Man	12/71	Kogen	7
148	The Trauma of '42	1/72	Hart	6
149	Willies	3/72	De Bartolo	7
150	The White House Follies 1972	4/72	Jacobs	8
151	Carnival Knowledge	6/72	Siegel	7
152	What's the Connection	7/72	De Bartolo	8
153	Dirty Larry	9/72	Kogen	7
154	The Cute Rook	10/72	Hart	7
155	The Odd Father	12/72	Siegel	9
156	Antenna on the Roof	1/73	Jacobs	7
157	The Milking of the Planet that Went Ape	3/73	Kogen	8
158	The New Comedians	4/73	De Bartolo	8
161	The Poopsidedown Adventure	9/73	De Bartolo	8
162	The Heartburn Kid	10/73	Siegel	7
163	The Clods of '44	12/73	Hart	7
164	Caper Goon	1/74	Siegel	8
165	8 "James Bomb" Movies	3/74	Kogen	9
166	American Confetti	4/74	Siegel	7
167	My Fair Laddie	6/74	Jacobs	8
168	The Way We Bore	7/74	Siegel	7
169	Sericool	9/74	Hart	8
169	Cover - Serpico	9/74		
170	The Ecchorcist	10/74	Siegel	8
171	The Zing	12/74	Kogen	8
172	The Great Gasbag	1/75	Hart	7
173	Chinac clown	3/75	Siegel	7
174	Death Wishers	4/75	Hart	7
175	Whats' Entertainment?	6/75	Jacobs	7
176	Cover - Airplot '75			
176	Airplot '75	7/75	De Bartolo	7
177	The Towering Sterno	9/75	De Bartolo	8
178	The Godfather Part, Too!	10/75	Siegel	8
179	"Fun Lady"	12/75	Hart	7
180	Jaw'd	1/76	Siegel	8
182	New Musicals Based on Big Movies	4/76	Jacobs	7
183	Dum Dum Afternoon	6/76	Siegel	7
184	One Cuckoo Flew Over the Rest	7/76	De Bartolo	8
185	Borey Lyndon	9/76	Hart	7
186	Keep on Trekin The MAD "Star Trek" Movie	10/76	Jacobs	7
187	Gall of the Presidents Men	12/76	Siegel	7
188	The Moronic Woman	1/77	De Bartolo	7
190	The Shootist	4/77	De Bartolo	6
191	Marathon Mess	6/77	Hart	7
192	Nutwork	7/77	Hart	6
193	A Star's A Bomb	9/77	Siegel	7
194	Rockhead	10/77	Hart	7
195	Blimp Sunday	12/77	De Bartolo	4
195	Airplot '77	12/77	De Bartolo	3
197	The White House Follies of 1977	3/78	Jacobs	7
198	The Dip	4/78	Hart	7
199	The Spy Who Clubbed Me	6/78	De Bartolo	7
200	Clod Encounters of the Absurd Kind	7/78	Hart	7
201	Saturday Night Feeble	9/78	Kogen	8
202	Coma - Toast	10/78	Siegel	6
203	The Force and I	12/78	Jacobs	7
204	Jaw'd, Too	1/79	De Bartolo	8
205	Ceases	3/79	Hart	7
206	Heaving Can Wait	4/79	Hart	7
207	Abominal House	6/79	Kogen	7
208	Super Duperman	7/79	Siegel	8
209	Invasion of the Booty Snatchers	8/79	Hart	7
210	The Ring and I	10/79	Jacobs	7
211	The China Sin-Dome	12/79	De Bartolo	8
212	Alias	1/80	De Bartolo	8

ISSUE	NAME OF STORY	YEAR	AUTHOR	PAGE LENGTH
214	The Calamityville Horror	4/80	De Bartolo	4
214	The Corncord Airport '79	4/80	De Bartolo	4
215	A Crock O' (Blip) Now	6/80	Siegel	7
216	Star Blech	7/80	De Bartolo	7
217	Crymore Vs. Crymore	9/80	Hart	8
218	Being Not All There	10/80	Siegel	7
219	Little "Star" Lings	12/80	Kogen	5
219	Gold Mining Daughter	12/80	Kogen	3
220	The Empire Strikes Out	1/81	De Bartolo	8
223	Dullus	6/81	Silverstone	7
224	Raving Bully	7/81	Siegel	7
225	Cover - Flopeye	9/81		
225	Flopeye	9/81	Hart	7
226	Super Duperman II	10/81	Jacobs	10
227	Magnum, P.U.	12/81		6
228	Starchie Bonker's Place or A Christmas Carol O'Connor	1/82	Kogen	6
229	For Her Thighs Only	3/82	Kogen	7
230	De Generate Hospital	4/82	Silverstone	6
231	MAD's Academy Award Show	6/82	Hart	7
232	The Greatest American Zero	7/82	Silverstone	7
233	Ronald Reagan! Now Starring at the White House	8/82	Hart	5
234	Cover - Mash	10/82		
234	"20/30" starring Barbara Walters	10/82	De Bartolo	8
235	Dumb Kind of Hero	12/82	Siegel	7
236	Star Blech II	1/83	De Bartolo	6
	The Wretch of Korn			
238	An Officer Ain't No Gentleman	4/83	Hart	7
239	Simple and Simple	6/83	Silverstone and De Bartolo	7
240	Tootsie Role	7/83	Siegel	7
241	Square Dregs	9/83	Kogen	6
242	Star Bores, Re-Hash of the Jeti	10/83	De Bartolo	8
242	The "a" Team	10/83	Hart	6
243	Stuperman 222	12/83	Hart	7
243	If Certain Celebrities Married . . . What Their Children Would Be Like	12/83	Jacobs	2
244	Warped Games	1/84	Siegel	4
244	Psycho, Too	1/84	De Bartolo	4
246	Trading Races, Flashdunce and Raunchy Business	4/84	Hart	8
247	The Right Stiff	6/84	De Bartolo	7
248	Mentl	7/84	Kogen	5
249	Grimlins	9/84	Hart	7
250	Splash-dance	10/84	Kogen	6
251	Star Blech III - The Search For A Plot	12/84	Kogen	6
252	Family Tides	1/85	Siegel	5
254	Rock Videos	4/85	Jacobs	6
255	Gal of Me	6/85	De Bartolo	5
256	Die - Nasty?	7/85	Silverstone	6
257	Mate & Ali - Mony	9/85	Snee	6
258	MAD's Academy Awards for Teenage Shows	10/85	Kogen	5
259	Dumbo	12/85	De Bartolo	5
260	Bleak for the Future	1/86	De Bartolo	4
260	Kookoon	1/86	Kogen	4
261	Miami Price	3/86	Silverstone	5
262	Rockhead IV	4/86	Hart	5
262	Highway to Heaving	4/86	De Bartolo	5
263	The Fool of the Nile	6/86	De Bartolo	6
264	Cover - Hulk-a-Mania	7/86		
264	Moon Fighting	7/86	De Bartolo	6
264	MAD's Wrestling Promoter of the Year	7/86	Silverstone	4
265	Henna & Her Sickos	9/86	Ovitz	5
266	Boobs The boss	10/86	Snee	5
266	Cover - Johnny Carson (Wrap-a-Round)			
267	Top Junk	12/86	Hart	5
268	Fearless Bullies' Day Off	1/87	Snee	6
269	Stand But Me	3/87	De Bartolo	5
270	The Color of Monotony	4/87	Hart	3
270	Peggy Got Stewed & Married	4/87	Hart	3
270	Jumbled Joke Fish	4/87	De Bartolo	3
271	Star Blech IV - The Voyage Bombs	6/87	Jacobs	5
272	Arfull	7/87	De Bartolo	6
273	Crock O' Dull Dumme	9/87	De Bartolo	4
274	Cover - L.A. Law	10/87		
274	L.A. Lewd	10/87	Jacobs	6
275	Beverly Hills Cop II	12/87	De Bartolo	5



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